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A bitter harvest: Jonathan Pollard speaks to Washington Correspondent Wolf Blitzer in an exclusive interview, see page 4.

Cover: Artwork by Alex Berlyne. Photos of Pollard by Wolf Blitzer and of Aviem Sella by Eyal Fischer.

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(Advertisement)

There's Someone Watching Over Us

by Dalia Gal

Break-ins and robberies are on the increase. It's possible *to solve the problem of securing life and property in* private homes, streets, neighbourhoods and business establishments – by hooking up to the sophisticated Moked 99 system of the "Hashmira" Group.

The "Hashmira" Group, presently celebrating its 50th anniversary, owns the Moked 99 network, 20 operation branches throughout the country, hundreds of vehicles and communications sets, a staff of thousands, and computerised, state-of-the art emergency headquarters.

I don't expect to surprise anyone when I say that I don't like to stay at home alone, even during daylight hours. My kids too are all sabra bravado and cheek, until it comes to being alone. The subject became more pressing, when we moved into a private home in one of the new Ramat Hasharon suburbs. Arranging for a babysitter for 13-16 year olds sounds a bit much. So we raised a watchdog, and surrounded the house with a wall, a gate with an intercom, and a boundary alarm system with photoelectric eyes. Time passed and the dog became overly sociable, quickly making friends with everyone around. The neighbours, for their part, grew accustomed to the false alarms and stopped paying attention to them. Leaving the house became a complicated affair and I, for one, grew increasingly nervous when my husband was late home.

An incident at the home of friends in Tel Aviv's Shikun Bavli gave us the decisive motivation to find a solution to the problem. The parents *had gone out to a movie, their 13-year-old son staying home to keep* an eye on his 5-year-old sister. She ran into a table and injured her head. The injury itself was not severe, but blood spurted like water. The young boy, seized by hysteria, pressed the distress button, and he himself developed an asthmatic seizure. The Moked 99 mobile unit reached the home in minutes, took the kids to the first aid station, located the parents at the cinema, and all ended well. This incident *had an immediate effect on us. For our peace of mind and that of our* children, we too resolved to link up with the "Hashmira" Group's Moked 99. Within two days, a terminal unit, mobile radio distress switch, and mains-failure-independent power unit had been installed in our home. Our house was transformed into a protected home – 24 hours a day. I must say that our lives have been changed radically. I now feel calm when I'm alone or with the children at home, and also *when I go out and the kids are left alone.*

The distress switch supplied by Moked 99 is the solution for families such as ours, and for single women, and is indispensible for the elderly, for the ill and those under nursing care, regardless of whether they live by themselves or not. Who among us isn't concerned over an elderly parent who once slipped and fell in the bath, and reached the phone to summon help only with the greatest difficulty? Not to mention the nagging fear of housebreakers who always attack the weak and the unprotected.

Regrettably enough, the number of break-ins and attempted robberies at private homes, businesses, shops, offices, etc., is on the increase. It is therefore worth your while to employ the best protection means available. After doing some checking on my own, I found that Moked 99 is the largest operation in the country and has shown itself to be the quickest, most efficient and reliable, thanks to the patrols and communications equipment, the many staff members, and the network of emergency headquarters units covering the country.

So we hooked up to Moked 99 and immediately received a private code, a file was opened in our name with important details, such as precise address, description of the building, and access details. Moreover, a patrol member was sent to check the building and access during daylight. The system goes into operation when the emergency unit broadcasts to headquarters. The headquarters computer flashes our card on the screen. A mobile area patrol is despatched immediately, and headquarters simultaneously makes contact to clarify exactly what had occurred, and check it wasn't a false alarm. At the same time, our code (personal password) is used, to ascertain that we are indeed the owners of the building in question.

Company headquarters units daily receive some 200 telephone calls. Every call is checked and dealt with speedily, efficiently and in a friendly way, as attested by the hundreds of grateful letters and compliments paid by customers from all over Israel to those who have prevented break-ins or rendered assistance to children, the elderly or others in moments of distress.

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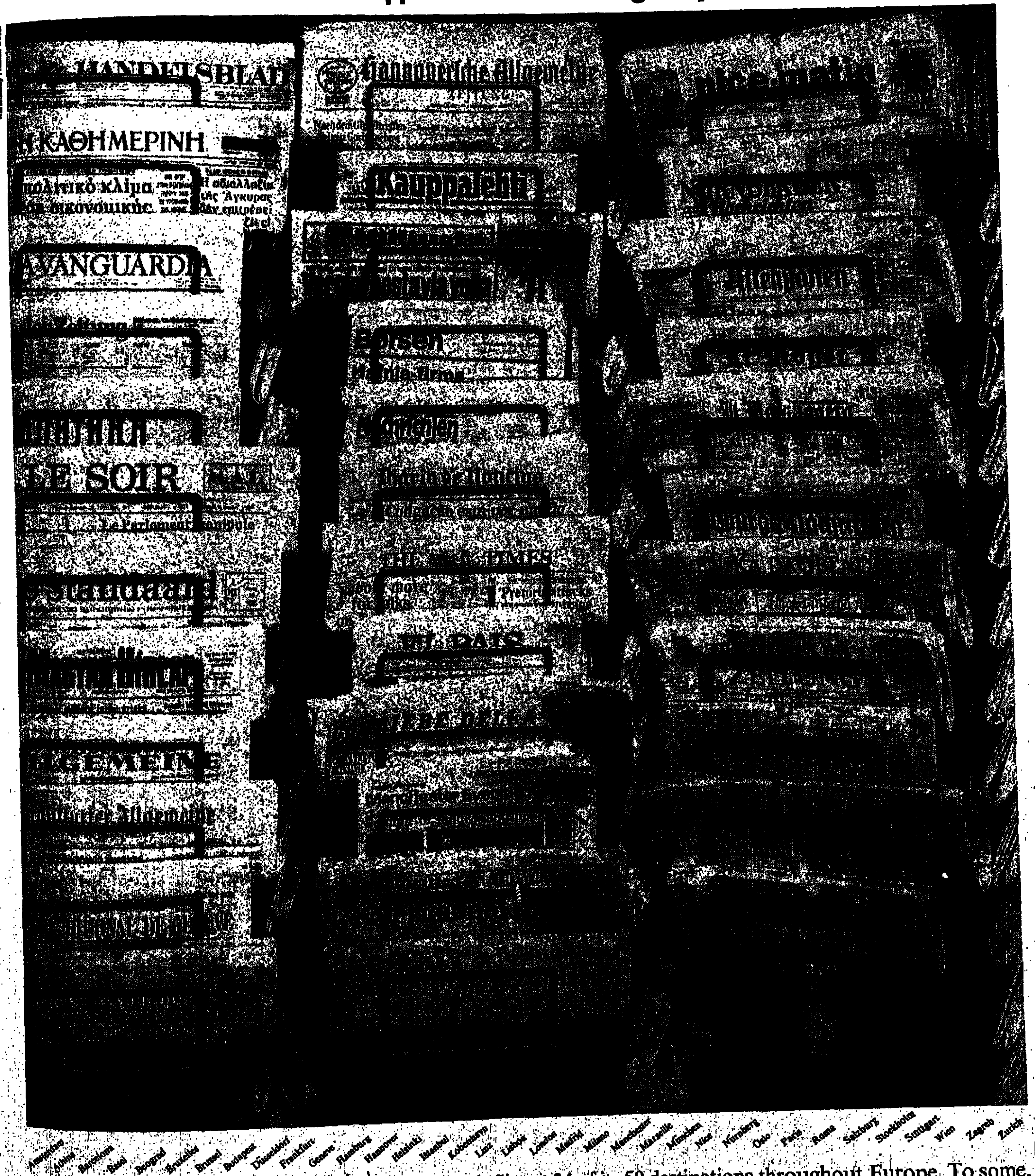

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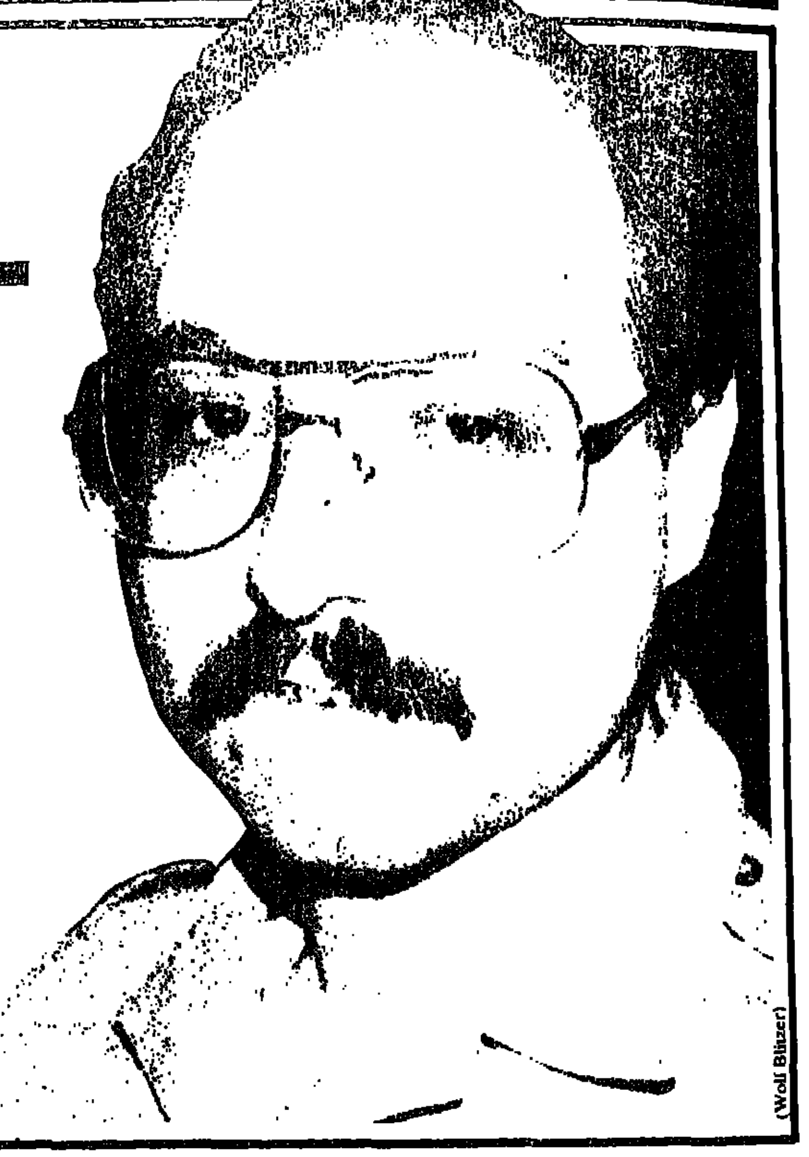
A BITTER HARVEST

Jonathan Pollard feels he has been abandoned by Israel and the American Jewish community. He spoke to The Post's Washington Correspondent Wolf Blitzer in a series of interviews while in federal prison in Petersburg Virginia.


(Wolf Blitzer)

AS A civilian intelligence analyst from the U.S. Navy, Jonathan Jay Pollard was clearly a rising star. Fellow workers considered him brilliant, marvelling at his seemingly photographic memory. His career was apparently just beginning to take off.

But from April 1984 until November 1985, during the last 18 months of his assignment at the Anti-Terrorist Alert Centre of the Naval Investigative Service in Suitland, Maryland, Pollard also proved to be one of the most important spies in Israel's history.

Pollard, 32, who was arrested outside the Israeli Embassy in Washington on November 21, 1985, after unsuccessfully attempting to obtain political asylum, was sentenced last *week to life imprisonment after being* convicted of espionage. His wife, Ann Henderson-Pollard, 26, was sentenced to five years in prison on lesser charges involving her unauthorized possession of classified documents. Both had pleaded guilty.

During extensive interviews with me in recent weeks – the only ones he has granted so far – he said that they felt abandoned by Israel and the American Jewish community. The Pollards are bitter and sad.

During the trial, U.S. prosecutors, in arguing for a stiff prison term, insisted that Pollard was primarily motivated by the money he received from Israel – a charge he *strongly* denied.

Interviewed at the federal prison in Petersburg, Virginia, Pollard said that he always felt uncomfortable accepting the money but added: "Intelligence operations are not run in a void. They don't run on *morality* alone. Money is used for very practical purposes, not the least of which is transportation. I had to assume the financial burden for travel, and was then reimbursed. As far as the monthly stipend was concerned, agents, however motivated, are usually paid. This is a profession. And the money goes for a whole host of things."

In general, he described the money as being used for "operational" expenses. He insisted that at one of the final meetings with his Israeli handlers, he even offered to return some of the $50,000 which he had received over the 18-month period. "You have to ask yourself, 'Is this *the behaviour of a mercenary?' I had* never envisioned my motives as having a pecuniary aspect. After all, for the ton of information I provided, how much money would a mercenary have asked for? I don't have cars. I don't have houses. I don't have a drug habit. I don't have household possessions that would indicate a mercenary's attitude toward this affair."

IN CHARGE of the unit running *Pollard, according to U.S. court* documents, was Rafael 'Rafi' Eitan, a former high official in the Mossad who later became a counter-terrorism adviser to prime ministers Menachem Begin and Yitzhak Shamir. He had played a key role in the capture of Adolph Eichmann in Argentina in 1960. He was also in charge of the Lekem scientific intelligence-gathering unit in the Defence Ministry, a position he retained after Shimon Peres became prime minister and Yitzhak Rabin defence minister in 1984.

Eitan is a close political ally of Industry and Trade Minister Ariel Sharon. After Pollard was arrested, the Lekem unit was disbanded and Eitan named the head of Israel Chemicals, the largest government-owned company in the country.

His deputy is Yosef Yagur who, according to court documents, earlier served as the science counsellor at the Israeli Consulate in New York and as Pollard's second "handler." Yagur fled the U.S. immediately after Pollard's activities were discovered.

Pollard's first "handler," the court documents said, was Israel Air Force Colonel Aviem Sella. *The Washington Post* has reported that he was one of the pilots involved in the June 1981 attack against Iraq's Osirak nuclear reactor. Until recently, he served as the commander of the Ramon Air Force base in the Negev, and has just been named commander of the Tel Nof base.

U.S. prosecutors charged that Israeli officials had originally tried to *cover up Sella's involvement with* Pollard. Israel has steadfastly refused to allow American investigators to question him about his role. He is supposedly too important to the Air Force to be "sacrificed," even in the name of U.S.-Israeli relations.

Before Pollard's arrest, Sella, considered brilliant, was on the fast track to becoming commander of the Air Force. That is now unlikely since that job involves travelling to the U.S. If Sella ever shows up there, he will be arrested.

In the Spring of 1984, Sella was on leave from the Air Force, pursuing graduate studies at New York University. According to court documents, he was introduced to Pollard through a mutual friend just when the young intelligence analyst had decided to share some information with Israel – information which he had discovered the U.S. did not want to pass on to Israel.

Pollard had been involved in two official intelligence exchanges with Israel, serving on U.S. delegations, *so he had a good sense of what was* being shared. "I was very frustrated at the end of these two exchanges," he told me. "And the frustration builds." Eventually, he added, it became "relentless."

I asked Pollard how he wound up in this mess. He quoted from a Graham Greene novel, *The Quiet American*. "I don't know if you ever read any of his books," he said, "but he happens to be one of my favourite authors. There's a character, an international correspondent, who characterizes an acquaintance of his – an American diplomat – by saying, 'I've never met a man who had better motives for all the trouble he's caused.' And I suspect that that aptly characterizes both my motives as well as my subsequent involvement in this affair."

(G. Feinblatt/Media)

Prime Minister Shamir (left) presents his position on the Pollard affair at this week's Knesset meeting of the Foreign and Defence Affairs Committee.

*POLLARD then recalled his child*hood in South Bend, Indiana, where his father, Dr. Morris Pollard, is an internationally renowned microbiologist at Notre Dame University. "I guess I would characterize my upbringing as being very politicized, principally from a Zionist point of view.

"My parents are second generation [Americans]. They are both strongly pro-American to the depth of their souls – more so than I could ever imagine."

He said that he had "a fairly standard Jewish upbringing," although a "specific responsibility was the centrality of Israel. It was with me every waking moment. The first flag I remember was the Israeli flag. I started learning Hebrew at a very early age."

He spoke of an uncle who served in the U.S. Army Medical Corps in Europe after World War II and *found himself in a position to divert* badly-needed medical supplies to Israel. "And all the time growing up, all I heard was stories of individuals we knew – very close – who had performed what I call their racial obligation. This is a term with which I grew up."

He said he often heard stories about American Jews helping Israel during the 1948 war by running "a trainload of illegal dynamite through San Antonio" or "a covert Israeli arms shipment at night out of Galvaston... I was brought up with the notion that this kind of service was not breaking the law, but was discharging of what I said was the racial obligation. Certainly, it was made easier by the fact that as far as I was concerned – the way I was brought up – there was no difference between being a good American and a good Zionist. Even today, in my mind, I still believe that to be the case."

But Pollard was never encouraged to emigrate to Israel. "No," he said, "My parents didn't want me to go. My future was here." Yet he remained obsessed with Israel. "I guess those were the seeds of my discontent because I guess my heart *was in the east and I really wanted* to emigrate," he said. "So there was this inner dilemma, I guess, that was building up in me, slowly but relentlessly."

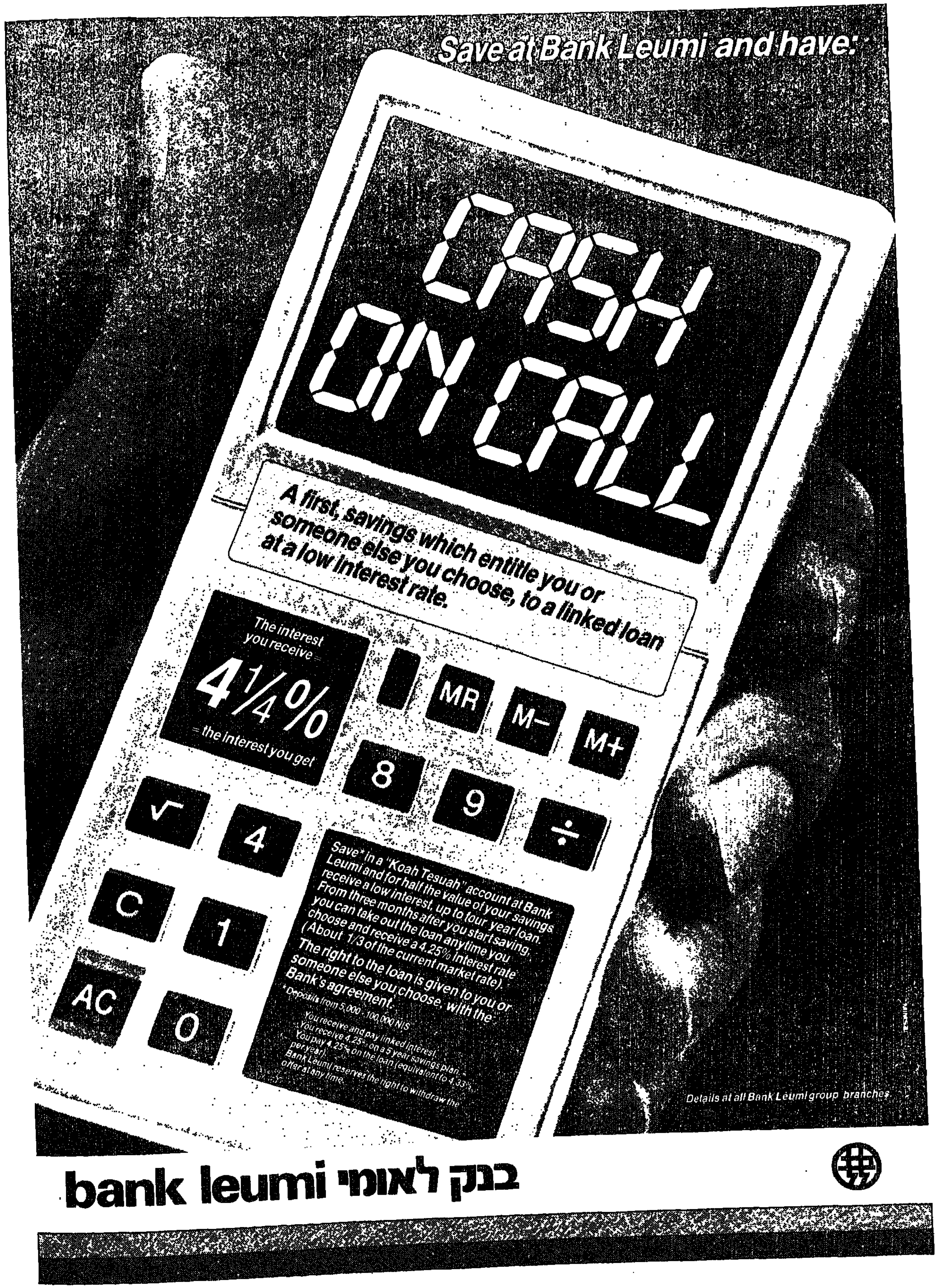
On top of that, Pollard had a rough childhood in South Bend. "I was the only Jew in elementary school. In high school, there were only two other Jews, and they made themselves scarce. It was a daily fight. If I had gone to other schools in the city, perhaps it wouldn't have been that bad because there would have been a larger Jewish population... These physical surroundings were tending to confirm in my own mind that Jews had to rely on themselves – in the final analysis."

He said he was "*constantly*" being beaten up at school. "I don't want to make this sound like a sad sack story but if I had had kids, I would have seriously considered getting them a gun – or, as one of the principals of *my school advised, giving* them a guard dog which they were willing to approve, or teaching them at home."

This environment, he said, tended to further strengthen his bonds with Israel, "a distant, far-away, seemingly superhuman country that's larger than life – that in effect represents the self-respect, the physical security which you yourself were incapable of generating." And when he was beaten up, he received some vicarious satisfaction knowing that "the Israelis would beat up a couple of Arab countries."

"Let me put it this way," he con-

(Continued on page 6)



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HARVEST

(Continued from page 4)

tinued, "I grew up in the house. My world was a library."

But he often accompanied his father on overseas trips. It was during one of these trips that he visited the Dachau concentration camp outside Munich. "I grew up in a family with the notion that one must never forget...I guess it scared the hell out of me. I was confused as I walked out of the camp.

"I suddenly realized that if Israel went, disappeared, it would be the undoing, in the light of the Holocaust, of the Diaspora community – really in a spiritual sense and possibly in a physical sense. The Diaspora existed without Israel in the flesh for many thousands of years. But having become dependent on it since the Holocaust, both spiritually and physically as a refuge, I realized that we could, as a people, not really live past the experience of another Holocaust."

HE WAS also in Prague shortly after the Soviet invasion in 1968. "I actually saw for the first time what an occupied country looked like. I saw what military power could do. That had a significant effect on me as far as my future career choices were concerned."

He said it had "underlined" some of the real threats to Israel's security. "There wasn't any vague notion. I actually saw what it was like in a society that had been completely overrun and occupied both spiritually and physically and I drew my own conclusions."

The frustration remained with Pollard throughout his undergraduate days at Stanford University and later as a graduate student at the Fletcher School of Law and Diplomacy at Tufts University. He was still obsessed with Israel and the need to move there even though he had been there only once – one summer at a high school science camp at the Weizmann Institute of Science in Rehovot. "For a small kid who could only find satisfaction in a state many thousands of miles away, it was very traumatic."

"I guess I've always been a loner," he continued. "I've never felt comfortable in an organization...I guess I was burning more energy with this inner debate I had than I had time to spend in organizations. Perhaps if I had joined organizations, I would have been able to rationalize this Diaspora existence...

"What I saw as being most important for me was helping the State of Israel directly. Personal involvement was always something I was brought up to believe – it was the mark of a responsible individual. So I wasn't active in organizations."

Gail Landau, a lawyer in Rockville, Maryland, who studied with Pollard at Stanford, recalled that he had "trashed" his mid-term examinations when the 1973 Yom Kippur War broke out. "He told us he was going to Israel to serve in the army," she said, insisting that Pollard had boasted of being a member of the Golani Brigade, an elite infantry unit.

Pollard, then 18 years old, denied that he ever said that, but confirmed that he had left school and tried to get to Israel. "I made it to the San Francisco Airport," he said, recalling that that was "one of the most frustrating experiences of my life. I just basically wanted to pick up and leave for Israel at that point. I felt guilty. I was a sophomore. I felt guilty over not being there." He never made it to Israel. Instead, he returned to Stanford.

(G. Feinblatt/Media)

MK Ran Cohen demonstrates opposite the prime minister's office, demanding a commission of inquiry.

Even after graduate school, he remained in the U.S., taking the job with the Navy. "My parents said 'you'll be worth more to Israel if you get your education and get a career started here and come to Israel with something useful,' which by the way was very responsible. It was certainly what I would consider to be good, sound advice, both for Israel and for me."

ONCE IN the job, he began to come across what he described as "horrifying" threats facing Israel. "There are two realities," he said. "There's the reality of the intelligence analyst and there's the reality of Joe Citizen on the street. And if I were scared for Israel's survival when I was Joe Citizen, not being fully aware of the true nature of the threat to Israel's survival, then being immersed in that kind of environment in the intelligence community exacerbated my concern.

"When you look at an airplane, the first thing you think is, 'My God, how the hell does that thing stay up?' And it was the same kind of experience of wonderment that I felt after looking at all the threats that Israel was facing: My God, how do they cope with it?"

Pollard again rationalized his not moving to Israel. "I could have picked up and gone. But I felt at the time that this, too, was a good experience. Certainly it was very practical and could be of service to the State of Israel when I went on aliya. The national security intelligence field is useful to the state."

He further rationalized his decision to spy for Israel by noting that a strengthened, more confident Israel would in the long run also serve U.S. interests. "Israel, as we know, is an ally of the United States," he said, "perhaps not in the same way as Nato countries – thank God – because Israel is what I consider to be a more responsible ally.

"It represents a forward beachhead for American interests and power in the region; it contributes significantly to our own intelligence effort, our weapons development programmes, as well as our strategic reach; and it is a sister democracy, the only one in that stretch of territory from the Atlantic coast of Morocco all the way over to the border of India.

"While I admit that Israel perhaps has interests that diverge from those of the U.S., that diversion is one of degree not substance. Consequently, when one becomes involved in the intelligence process, he becomes aware of the kind of threats that that country is facing, and when [illegible] has this physical or emotional need to help the state personally, not through organizations, but through self-expression, through personal action, I guess the result is frustration. Frustration built up over the fact that so much of what should have been given to Israel was not." He said that "vital information affecting Israeli security was being held back by the United States."

> *'Most important was helping the State of Israel directly...*
> *Personal involvement was something I was brought up to believe...'*

"Remember," he added, "if the balloon ever went up in the Mediterranean, I think that the assistance rendered by Israel to the Sixth Fleet would, in particular, be critical in guaranteeing the ascendancy of American arms in the eastern Mediterranean. I don't think there's any question about that. Certainly it would play a much more assured role in our defence than some of our other erstwhile and phlegmatic allies. No names mentioned, but Greece certainly comes to mind."

During his participation in the official exchanges with Israel, he concluded that the U.S. was holding back information. "When the other side is begging for information, pleading for information," he continued, "it's fairly evident that they are not getting it. As you know, in any kind of [official intelligence] exchange, there's a quid pro quo. You never voluntarily give anything, even among friends."

POLLARD said that the information he provided offered Israel "a glimpse into the future." He said it represented "the difference between a repetition of the 1973 war, which is what I consider to be a technological Pearl Harbor for Israel, and a 1967 [Six-Day] war. Those are poles apart.

"If one is aware of future threats, one can invest scarce money in research and development so that one would be prepared to meet those threats." He added: "So there I was, very frustrated at the end of these two conferences."

He was alarmed by both the conventional military threat facing Israel as well as the terrorist threat. "As you know," he said, "countries like Syria, in particular, use both in their policy and aggression toward Israel. Now I am getting the complete picture. And I guess one might say an ultimately fatal decision was taken to give expression to those emotional needs that were building up within me for years...I certainly didn't believe at the time, and I was never led to believe, that what I did would harm the United States – far from it."

But he conceded that he broke the law. "I'm not mincing words. I broke the law. I've never considered myself above the law. Unfortunately, I should have gone on aliya to Israel at that point – when my ability to discharge my functions as a member of the American intelligence community became incompatible with my emotional need to do something for Israel. There was a disequilibrium that I should have recognized and I should have defused it by resigning and going to Israel right at that point."

Yet he remains confident that "what I did will be significant to the defence of Israel and to the defence of American interests." He also feels that his actions have resulted in the saving of Jewish lives. "If nothing else," he said, "an Israeli boy or girl is going to be saved. However, here I am, rotting."

HIS BIGGEST regret is that his arrest has reopened the whole question of "dual loyalty" facing American Jews. "It has permitted the bigots both within the government and without to wrap themselves up in the respectability of the American flag and come out of the closet," he said.

Indeed, the Pollard case has raised suspicions among some U.S. law-enforcement officials of a possibily broader Israeli espionage network in the U.S., using American Jews. Over the years, Justice Department investigators have occasionally probed the activities of some Jewish groups, such as the American Israel Public Affairs Committee in Washington and the Anti-Defamation League of B'nai B'rith. But they have come up with no evidence of espionage on behalf of Israel.

Still, there are several Justice Department officials who have been trying to get Pollard to implicate various American Jewish leaders as part of an Israeli spy network. While attached to a polygraph machine, for example, Pollard has been asked to read lists of Jewish names and to point out alleged spies. He has repeatedly insisted, according to informed sources, that the Justice Department was already fully informed of the identities of those involved in his conspiracy. He was acting alone, reporting to and working with only those Israeli officials named in the indictment.

For his part, Pollard would very much like to receive some encouragement from the American Jewish community. "It's not a question of their saying that what I did was right because I will be the first to admit that I broke the law. But it's a question of giving the kid a little empathy, that what I did was not motivated to hurt the U.S. but to help both the United States and Israel.

"The fact that they have refused to recognize my existence or even give the time of day to my wife who has really been ostracized as a pariah leads me to believe that they lack the moral fortitude which has characterized our people's concern for one another down through the ages. We've never been a people to shy away from our responsibility to brethren who have been in danger."

He said he was also "heartbroken" by the reaction of the Israeli government, which clearly was willing to leave him out in the cold in order to protect the overall American-Israel relationship. "It is not the country that I hold accountable because I still love that country as fervently and as passionately as I did before," he said, bitterly differentiating between the country and the government.

Spying, he conceded, is "a dirty business... But then again, I can't believe for a minute that Israel would accept a level of attrition in her Diaspora ranks that she would never accept among her own population. I can't believe that – in a sense – Diaspora Jews are dispensable.

"But there are a lot of things which at one point I never could have believed that I am having to face now as unpalatable but probable truths. I don't know why they have abandoned me. As far as I am concerned, I am as much a loyal son to the country as anybody is over there. I did my best. I'm sorry if I wasn't the most effective from a long-range standpoint. But I did my best." □

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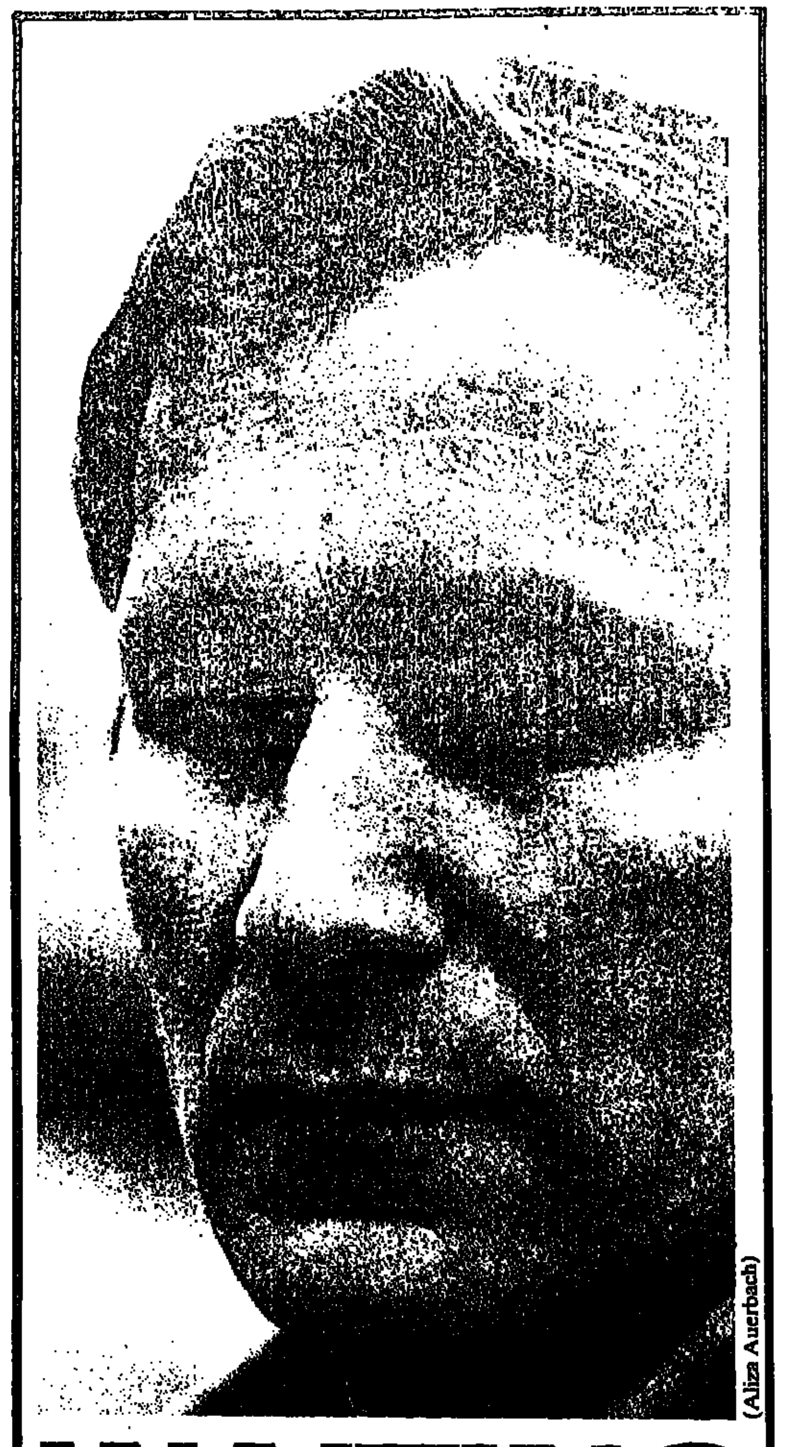

(Aliza Auerbach)

WAITING FOR THE CALL

Hanan Porat talks to the Post's Edward Grossman

ENTHUSIASM and middle age aren't supposed to go together very well. A man who combines the two either hasn't taken many knocks in life or hasn't had the intelligence to draw the proper conclusions. Yet Hanan Porat, 44 years old and intelligent, is still pretty enthusiastic about life despite having been mauled in the political fray.

This is no doubt thanks both to his character and the ideology he has been imbibing from his youth. As a teenager, Porat excelled at the Mercaz Harav yeshiva before the Six Day War, and after the Yom Kippur War it was the enthusiastic belief in messianic Zionism acquired there which inspired him, along with a chosen few other young men in knitted skullcaps, to found Gush Emunim.

Porat today is greying. His eyes glisten less fiercely with fervour and incontrovertible belief than they did when he was younger and before he became involved in hostilities within his own camp. His main authority, however, remains the man for whom his boyhood school is named – Rav Avraham Yitzhak Hacohen Kook, chief rabbi of Eretz Yisrael during British Mandate days, who wrote that even the putatively irreligious kibbutzniks were hastening the Redemption.

I visited Porat at his two-storey, so-called "villa" in Kfar Etzion, midway between Jerusalem and Hebron on the West Bank. At first glance, discounting the skullcap, you might take him for one of those kibbutzniks whom his master praised. Clean-shaven, Porat dresses in jeans and a sweater, and the bones in his face are those of a farmer or boxer, not a bookworm. Indeed, Kfar Etzion is a kibbutz, but a religious one.

Baruch HaShem (Thank God), Porat said, the settlement "stands firmly on its own feet" with income from apple orchards and turkey runs, a field school and museum, and especially a factory producing gas stoves and camping equipment. *Baruch HaShem* recurs often in Porat's speech. A photo of Kook is displayed among the Talmuds, and on the fridge is pasted the crayoned injunction, "Thou shalt not seethe a kid in its mother's milk."

Porat is pleased to have nine children. "A large family is the key to the right education and the upbuilding of the Land of Israel," he told me with a mild, happy, convincing smile. He also smiled when he told me that of all the things he's done so far – founding and leading Gush Emunim, helping to found the Tehiya Party, being an MK – he's happiest at what he does now, teaching Tora full-time at the Religious Kibbutz Movement yeshiva.

I wondered whether Porat, who looks like an amateur, extraparliamentary boxer who has stepped out of line and taken a beating from the political pros, has really said goodbye in his heart to the Knesset and political life.

The question I asked him, however, was this: "Suppose proud, intelligent Hanan Porat was an Arab in this country, What would you expect him to do?"

"That's a hard one," Porat said, but his answer came without delay. "When you say an Arab here, I take it to mean an Arab on either side of the Green Line. An Arab in Sakhnin faces the same reality as one in Dehaishe. Well, it's hard to put yourself into the skin of another, but if I were an Arab in either place, I'd want to see all the Arabs in the Middle East form a single nation, based on the Islamic tradition, and I'd identify with that nation.

"Yet realizing the reality of the Jewish state from the sea to the river, and realizing that this nut can't be cracked, I'd see or want three practical possibilities for myself.

"I could choose to belong as an Arab to the Jewish state, taking on all the responsibilities, including army service. I could accept the status of a resident with human rights but without full responsibilities and privileges. Or I could emigrate."

"So how do you differ from Meir Kahane?"

"Oh, we're separated by a great abyss! He thinks the solution lies in the expulsion of the Arabs. I reject this politically and morally. I do believe that the best way to deal with PLO activists is to expel them.

"But I reject mass expulsion. What was done to us over the centuries we have no right to do to people living among us, so long as they don't actively support terror. Of course, there is an irredentist minority. I believe in the long run we can change their minds, if we make it clear that we are sovereign here. To leave this in doubt is to encourage terrorism and may lead to Rabbi Kahane's ideas being carried out.

"The other great difference is that his approach is based on fear and hatred. He thinks that Redemption can be achieved by expelling the Arabs. This makes me ashamed. Redemption is something you do for and to yourself, not to someone else. There's a rabbinical saying: 'Do you want to be a great man? Build yourself a hill, don't dig a hole for your fellow man'," Porat quoted with pleasure.

NOT SURPRISINGLY for someone who has spent most of his life hitting the books with teachers and mates in yeshivot, conducting Gush meetings long past midnight and haunting the Knesset plenum, Porat's voice is liable to fall into a didactic singsong. He seems to like the sound of it.

On the other hand, he has also been a paratrooper, and maybe this is why he could listen attentively to the questions I put, and for the most part answer them directly, instead of with the genial evasions favoured by politicians and rabbis. Combined with his Jewish learning and political maximalism, his obvious sincerity and seriousness probably help him in the battle now being waged for the hearts and minds of this generation of Israeli kids with knitted skullcaps on their heads.

I asked Porat whether he thought that Kahanism was spreading among these youngsters, including his own pupils.

"My impression is that yes, it is – but it also is spreading among secular youth. It's not a philosophy as much as it is a reaction to distress. The demographic problem and terrorism are distressing and can lead some to despair of Jews and Arabs living together. This is wrong but understandable.

"If the government combated terror with more determination, it would push the crazies to the sidelines. But that's not enough. The other thing we must do is to fight against the dehumanization of the Arabs. I'm not afraid to use that word – Judaism is also humanism, and all men, as it is written, are made in the divine image. We mustn't see every Arab through gunsights, We mustn't see every Arab as a terrorist."

"What do kids growing up in Kfar Etzion know about the nearest Arab village?"

"Very little. And that's not good."

"Should there be meetings between Jewish and Arab kids?"

Porat answered carefully. "Such an 'encounter needs preparation, otherwise it could have unwanted results. The important thing is to educate young people beforehand, in principle, about the worth and value of all men. One must fight against the demonization of the goyim. We have much to learn from them."

"For example?"

Porat cast about, and then voiced a thought which I wish I had a dollar for every time I've heard: "From the Arabs, for example, we can learn a deep, natural relation to the soil, and also hospitality... Although of course," Porat added, "these are originally Jewish values which we can learn from our father Abraham."

OUR TALK was interrupted repeatedly by the telephone. The calls had to do with speaking dates at secular and religious kibbutzim and seminars, and with Porat's latest project – yet another group to agitate for the right of Soviet Jews to emigrate to Israel. Now he was with mild enthusiasm suggesting to a caller that they get up a small fund to buy some suitable gifts for Yosef Begun, to be presented to him when, with God's help, he finally arrives in Israel.

Also punctuating our talk was the arrival home from school of various members of the Porat tribe. They greeted their father and proceeded straight upstairs, where they all live.

"Correct me if I'm wrong," I said to Porat when he returned. "Didn't Gush Emunim have two goals from the start? One was practical – to wipe out the Green Line, to make it impossible to implement the Allon Plan. The second was ideological, broadly social and cultural – to claim the torch of Zionist idealism, to rekindle it and carry it forward, but now in an openly religious guise."

A shadow of disappointment, of unhappiness, crossed Porat's rough, delicate face. "I don't like your way of putting it. 'To wipe out' – that's negative. True, we arose at a time of widespread protest after the Yom Kippur War. Yet our aims were constructive. We sought Redemption for the Jewish people and the whole world through deeds, not mysticism. One of the paths to Redemption was and is Jewish settlement and sovereignty everywhere in the Land of Israel."

"Well then, 13 years after Gush Emunim was born, has the point been reached where there's no going back, where Israeli sovereignty or at least control here in the areas is assured?"

"I don't think there's a Rubicon or critical mass in such matters," Porat said. "Nothing's impossible – that's what life, the history of the Jewish people, and the attitude and behaviour of the goyim have taught me.

"Nevertheless, you can say that a new reality has been created. There are too many settlements, factories, schools, new highways in Judea, Samaria and Gaza. It's become very hard, Thank God, to imagine giving them up, withdrawing from them, uprooting them. We're not talking here of Sinai and Yamit. All kinds of Jews have come to live here. I'm very glad about that.

"I'm also happy with the part we've played, although of course there's always more to do. The part played by Amana, the settlement branch of Gush Emunim, in bringing about this new reality has been crucial. Gush Emunim has led the way, it has settled first at the most strategic and difficult locations, and continues to do so."

When I asked him next whether the practical idealists of the Gush had succeeded in supplanting the socialist pioneers as models in the minds of their countrymen, Porat again was not so happy with my formulation.

He asked me to beware of stereotypes, and not to assign historical roles in retrospect exclusively to particular groups. Yes, the kibbutz movement did blaze new trails in pre-state days, but then there was a general sense of expectation, energy and optimism in the air, which the kibbutzniks took nourishment from as much as they nourished.

I conceded that this might have been so, but insisted on my question – have the pioneers of Gush Emunim conveyed its spiritual message to the Israeli man-in-his-Subaru as effectively as they have settled the territories?

"No," Porat said. "Not yet. As Rav Kook wrote, the process of Redemption works itself out in stages through the People of Israel in the Land of Israel. It's not always easy to understand how this is happening or what's hidden behind day-to-day events. We have to keep a long historical perspective.

"Today, on the one hand, there's a great feeling of frustration evident, a feeling that we've come to stagnant waters and don't know where to set our sights. What are our goals? This is a general phenomenon in our society and culture, and although the religious are protected from this spiritual distress by the restrictions and framework of their lives, they aren't unaffected by it.

"On the other hand, I see a positive side to this distress, this feeling among both religious and so-called secular Jews that our culture has declined and become vulgar. The one thing above all which characterizes the People of Israel, I think, and sets it apart is that it can't say, 'Well, all right, that's what there is, let's enjoy it.' When the People of Israel has nothing to set its sights on, no direction, then its existential experience collapses."

The supposed nature of the Jews, in other words, plus the eternal validity of their tradition, saves Porat from frustration and pessimism.

"Now is the time," he said, "to return to Jewish tradition, and to study it in a very free and tolerant fashion. It's not the exclusive property of the religious, and it's not up to them to bestow it or impose it on anyone."

PORAT IS so charming that a bareheaded Jew talking with him in his kitchen may forget that the man believes that Jews who call themselves secular, who look to Bach and Kurosawa for distraction and sustenance, are unfulfilled.

"Jewish thought and ethics and belief," I got Porat to say emphatically, "are rooted more deeply than Western culture in the soul of the Jewish people, and in their absence it's like a man trying to live on cakes and chocolate."

Though he is charming and anything but threatening in his manner and his phrasing, there should be no doubt on which side of the barricades of *kulturkampf* Porat is to be found. Unlike some others on his side, he is for persuasion, not coercion. He says, for example, that there are enough statutes dictating religious observance, and the religious parties should now give the Knesset a rest.

Tolerance to Porat doesn't, however, mean finding a way to get along. "That's a superficial understanding," he told me, adding, "Some believe that there are many truths and everyone has his own." Porat's exclusive truth is Jewish tradition lived out in a Jewish state in the unpartitioned Land of Israel, and tolerance for him signifies "the ability to listen to the other person while trying to influence him" to accept and embrace and live that truth.

"One of the things that just ate me up when I was an MK was that no one listened to what anyone else was saying. Everyone scattered words about as if he was throwing stones," Porat recalled.

For someone who was raised to revere a rabbi, who founded and led a rather successful extraparliamentary movement, who doesn't have much use for the West, and who fared badly when he went into the Knesset, Porat speaks of democracy and the will of the majority more realistically, even respectfully, than might be feared. He puckered his brow and thought for a long time when I asked him whether it was within the legitimate power of the Knesset to decide on the withdrawal from Sinai, as part of the peace treaty with Egypt.

"What was illegitimate, what was immoral," he finally said, "was the uprooting of settlements. The expulsion of any population is immoral, even if decided on by a majority. Except in totalitarian states, however, if the overwhelming majority wants something, it will happen. That's reality. It was in recognition of this that we went to Yamit, that we tried to change public opinion. We failed, so we had to reconcile ourselves.

"Of course, there are some things to which you can't reconcile yourself, even if the majority wants it – Nazism, for example. In such a case, you start a revolution, a civil war.

"What are the limits you set for yourself in lesser cases? Well, if the Knesset agreed, for example, to stop aliya as part of a peace treaty, I would consider this illegitimate, but I wouldn't take up arms. A civil war among Jews – never, not for anything."

PORAT SEEMS to mean it when he talks about democracy and when he deplores Jews who take it upon themselves to do what only the state is authorized to do. The "lads" or "comrades," as he calls them, of the Jewish Underground infringed on the authority of the state. "If that keeps happening," Porat said, "we'll have Lebanon here." Besides, the attack on the Moslem college and the plot to bomb buses were "serious moral offences."

I brought up the Underground, not Porat. Though uncomfortable with the subject, he wasn't evasive.

"Some of these people are wonderful. They're my close friends. So it pains me to say that they did something very wrong and deserved to be punished."

"Should those still in jail be pardoned?"

"I think the mass release of Arab terrorists has created a new reality. I'd now like a way to be found to restore the balance, and to pardon those Jews still in jail who express remorse for their deeds.

"But I'm strictly against the pardons becoming a political issue with petitions and demonstrations. All requests for pardons should be made quietly, with humility, and they should be on behalf of individuals, not collective. Otherwise there's a danger that these comrades will be accorded the status of heroes."

"But isn't this their status already among most of the national-religious public?"

"Yes, too many of us tend to be too forgiving toward them. This is a result of people judging on the basis of friendship and circumstances rather than principle. One of my educational tasks is to draw the distinction."

"What about the religious aspect? Some of the conspirators adduced religious motives to justify their plot to blow up the mosques on the Temple Mount..."

"Religious belief can lead to paganism. Love can lead to murder. Does this mean that you abandon religion and love? No, it means you must study Tora more intensely, and purify your notions."

Ill at ease with the bare-headed leadership of Tehiya, Porat quit that party and gave up his Knesset seat in 1984, only the second MK ever to do such a thing. Then he got bogged down attempting to storm the NRP.

When I asked him whether he was really through with politics, whether he saw himself making his mark from now on as a teacher, he listed what he believes should be the preoccupations of any Israeli government worthy of the name, and then answered my question.

"First, the continuation of the Ingathering of the Exiles and the Upbuilding of the Land. Second, spiritual renewal through a return to Jewish tradition. And third, economic independence – this country must stand on its own feet, even if it has to live modestly. If we concentrate on these goals, I believe we will also attain peace.

"As for me personally, you know that the years I spent in the Knesset weren't good ones for me. I wasn't happy with politics." A faint grimace of disgust appeared on Porat's features. "I couldn't abide the lack of truthfulness. You hear all the politicians saying one thing and meaning another. I couldn't take the inattention, and one hand washing the other. All that was very hard on me.

"And yet, I don't deprecate politics. I see its importance. I don't rule out returning at some juncture. But I'll only do it if a large section of the national-religious public, and beyond, convinces me that I can contribute more decisively there. The one thing I'm not going to do again is compete for a safe place on some list. I'll only answer a call if it's unanimous." □

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(nee Kaufman) WOLFE

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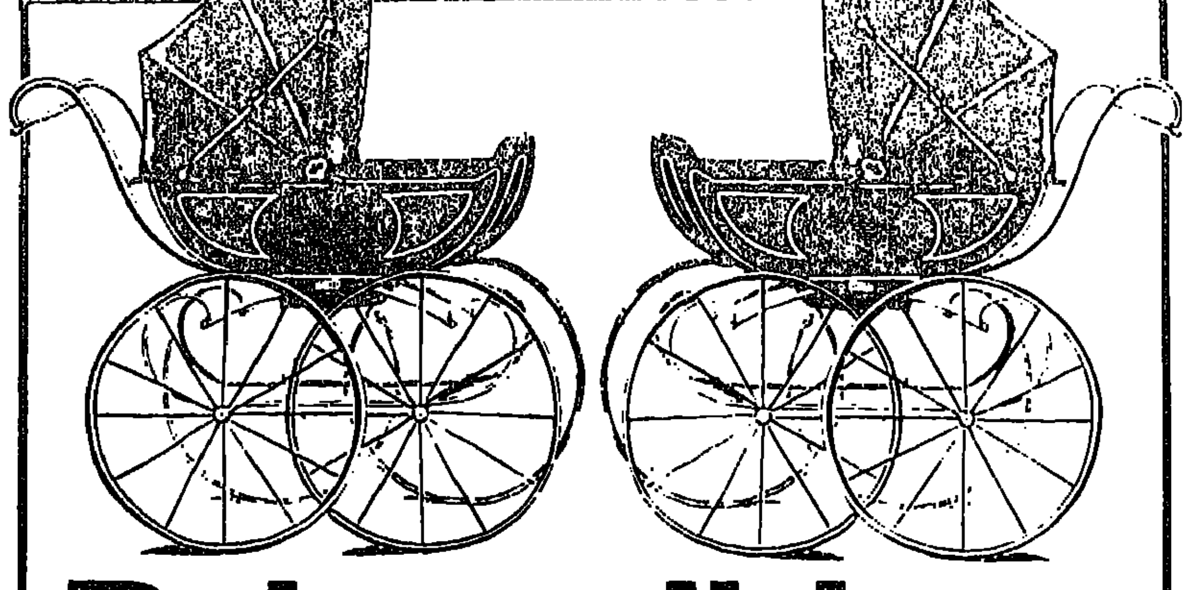

Baby politicos

Sarah Honig meets the young politicians who are on the verge of taking the leap into the Knesset and major league politics.

EPHRAIM SINGER says that he and Michael Ratzon have become "a professional duo with a regular act. We are like one of those immortal two-man teams in show business. Wherever I go, he goes too, and wherever he goes, so do I.

"It's not just that we follow each other. We are just always invited together to schools, other educational institutions, various forums and even TV appearances. It's become customary to pair us for debates. We're like Siamese twins – inseparable," he chuckles.

But the two have a lot more in common than joint public appearances. Both are sabras in their mid-30s. They live near each other. They are both married to wives with leftist political leanings and both have three children of roughly the same ages. Both come from blue-collar homes and both their fathers were Revisionists and members of the underground "fighting family." Both belonged to socialist youth movements and both found themselves, with painful consequences, on the Syrian front in the Yom Kippur War. Both are politically involved.

Though theirs are not household names now, they may in the not-too-distant future become our representatives and legislators, as both have ambitions to be elected to the next Knesset. Both are said to have good chances of realizing their aspirations, since each heads the young guard of his party.

THAT IS NOT to say that these twins are identical. For one thing, Singer, better known as Ziggi, is tall and fair. The dark complexion of Ratzon, familiarly known as Michi (not Mickey, he stresses, but pronounced with a soft Hebrew *khaf*), clearly betrays his Yemenite parentage. One additional difference is that Ziggi happens to head the Labour Party Young Guards, while Michi is his counterpart in Herut Youth. Other than that, they are very much the same.

Although Ziggi's father is a native of Romania and not Yemen, both fathers have a very definite Revisionist past. Ziggi's grew up in the Betar youth movement and came to Israel with one of its aliya groups. He joined the IZL underground and took part in its campaign to liberate Jaffa. Until a few years ago, when his son became a professional Labour politician, he always voted for Herut and the Likud.

Ziggi is quite proud of his father's conversion. With his bubbling sense of humour, he proudly declares that "this puts me considerably ahead of other Labour politicians. I at least brought the party one vote. Not many in Labour can boast the same. You ask Ezer Weizman how many votes he brought the party," Ziggi advises, taking a dig at newcomers "parachuted to the party leadership, hampering the upward climb of the younger generation."

He agrees that his father was one of the proletariat. "He was a road-builder in Solel Boneh. I'm not a Labour blue-blood, like those whose fathers were already functionaries and party higher-ups. My father didn't drive a Volvo."

Ziggi was an only child growing up in Kfar Sava, where he lives to this day, and it was there that his initiation into politics occurred.

"Not far from us lived Mapai strongman, Pinhas Sapir, and on Saturdays I used to hang around on the street to watch the parade of VIPs arriving and leaving."

The next stage in his political evolution resulted from the Yom Kippur War, which caught him in the IDF's Hermon outpost. He spent the next eight months as a POW in Syria.

"I CAME AWAY from that dark period realizing that neither side to the conflict has the power to bring the other to its knees. We must meet each other half way, even if that entails compromising some of our legitimate rights. We do so in our personal lives every day."

Singer avoids ornithological classifications, but his friends in the Young Guard, which is considerably to the left of the Labour mainstream, say he is a dove.

He decided to enter politics because "why should others make decisions for me? Especially when I'm not so sure that they are as qualified as I am. If I have to pay for the decisions, I might as well be the one to make them."

When Singer started studying political science at Tel Aviv University, his ambition was to enter the foreign service. But this was not to be. He was active in the Labour student organization on campus and in the Labour Young Guard branch in Kfar Sava. One of his university instructors was then Labour spokesman Yossi Beilin, now political director of the Foreign Ministry.

"He came to me and suggeted that I become aide to newly-elected party secretary-general Haim Bar-Lev. My initial instinct was to reject this. I didn't want to be a full-time party functionary. I was after a future in the Foreign Ministry.

"Today, Beilin could probably pull strings for me and get me a job there. He would in all likelihood be delighted to. He'd love to get me out of the way," Singer remarks tongue-in-cheek, since he and Beilin may well find themselves competing for a safe slot on the next Labour list.

Initial hesitation not withstanding, Singer worked for Bar-Lev during his entire four years as party secretary-general. At the same time, he intensified his activity in the Young Guard. In 1980 he was elected to its political bureau, a delegate to the Labour convention and a party central committee member. When in 1984 the previous Young Guard secretary-general Haim Ramon passed the 35 age limit for membership, Singer was elected to replace him.

SINGER WONDERS "why people in their thirties should be considered youngsters. This is especially bad in Labour. We are treated like toddlers in a nursery school. Those who celebrated their 50th birthday are still treated like little kids in the Labour contest.

"The result is that the only relatively young person in the Labour Knesset contingent today is Ramon. You ask any Labour politician about young Labour MKs, and he will mention Ramon and then hem and haw and ask whether he has already mentioned him. There is just no other young Labour MK. The next youngest on our list could be his father," Singer says.

He adds that "if that were not bad enough, the advance of young people is further blocked by all sorts of highly dubious deals which guarantee safe slots on the list to all sorts of late-comers – not only Weizman and his crew, but also various rootless local politicians, who have already been through numerous parties and are now seeking an opportunity with us."

He mentions as examples Ashkelon Mayor Eli Dayan and Dimona Mayor Eli Hallali.

"The party has yet to understand that Labour will be turned into a stagnant pool if young people and development-town dwellers do not get to regard Labour as their natural home," he says. "Planting people artificially will only make things worse. The joke amongst us now is that every time an ambulance takes away a dead body, its passenger is a Labourite, and every time it brings a newborn baby, the passenger is a Likudnik."

Singer feels the effects of this image of Labour personally.

"When I go to lecture to a young audience, they always assume I am the Labour VIP's driver. The kids tell me I don't look like a Labourite. They ask what I am doing in Labour."

Until now, he says, the party always had a token young man and token Sephardim on its list. Things were done artificially. "If Herut had David Levy, then we had to have Rafi Edri. People did not rise to the top following an internal party struggle. People didn't really have to prove themselves. In the Likud, no one pulled these people out of a hat. They won internal elections. With us, in 1981, to curry favour, Shoshana Arbelli-Almoslino was parachuted to second slot. It was phoney and the electorate is not made up of fools."

HE SAYS such criticism does not make him the party leadership's favourite, especially not Shimon Peres's.

"Peres would certainly have preferred a party without a young guard. Our framework is really that of a mini-party. Peres is peeved that I always carp and attack," Singer tells *The Post*, not without a trace of satisfaction.

In the recent past, he says, Herut had allowed "tremendous upward mobility to its young members." Labour is now trying to emulate the Herut system of internal party democracy, by selecting some of its Knesset candidates through branch elections and some through a secret ballot in the central committee, with the committee then ranking the candidates. "In Herut, the central committee elects and ranks all candidates.

"I hope no one finds ways to circumvent this and bring back a disguised version of the notorious old Labour appointments committee. I never underestimate the cleverness of seasoned manipulators."

Singer's hat is already in the ring. He will seek a safe Knesset slot before the next general elections. Party pundits predict that his chances are good. "But if we don't elect at least five or six young candidates, we will have failed. I alone, or I and Ramon alone, will not be enough."

MICHAEL RATZON has no such problems. The Likud Knesset contingent is already packed with young members. Most of the party activists are young and the competition is fierce. "We are a very young party," he says of Herut.

His family, too, has an IZL background. His father joined the movement three years after being brought here in 1936 from Yemen at the age of eight, later moving on to Lehi. For a long time, the IZL had an arms cache in his grandmother's home in Petah Tikva.

"All of my uncles were in the fighting family," Michi declares. "I grew up in a very nationally-oriented home."

But it was also a poor home. His father has always done hard manual jobs and his mother is a maintenance worker at the Beit Rivka hospital for the terminally ill. But all four children are successful. One is a school principal, another is a navy officer and Michi, who is studying history at Tel Aviv University, runs an insurance agency, where one of his sisters works.

In his childhood, in the largely Yemenite Sha'ariya section of Petah Tikva, Ratzon was a member of Labour's Hanoar Haoved youth movement. "There was no political significance to this," he says. "It was the only movement there was, and being a Herutnik was something better kept a secret. Anyhow, at the age of 14 I left home."

He was accepted to the prestigious IDF military high school that was then run in cooperation with Tel Aviv's Herzliya high school. He entered regular military service with the rank of lieutenant.

In the Yom Kippur War he found himself not far from Ziggi on the Syrian front, where he was wounded. He later spent a year as an instructor in the IDF officers' school and is a reserves battalion commander.

Why is he in politics?

"I want to work for what's important to me – Eretz Yisrael, security and social justice. As a boy raised in the slums, I'm sensitive to social justice. As an army officer, I express my concern for security, and by moving to Kochav Ya'ir I try to identify with the settlement of Eretz Yisrael," he says.

The Ratzon home in the Herut youth settlement of Kochav Ya'ir, just on the old Green Line, is not solidly Herut though Michi's wife of 10 years, Nava, who comes from a haredi Jerusalem Ashkenazi family which has been in this country for 10 generations, is a dove who, in the last elections, voted for Lova Eliav's unsuccessful list.

"I have hopes of converting her yet," he says. "I think our marriage is what Israel is all about. We come from different backgrounds ethnically, religiously and politically. But we are very tolerant. My wife is religious and I am far from it, but for her sake I observe Shabbat and I agree to traditional education for the kids. Nava gives me full support in my political activity, and has her own career in physical therapy."

RATZON'S entry into politics was gradual and without premeditated aspirations.

"I just joined the Herut Petah Tikva branch and started attending lectures and seminars. In time, especially during election campaigns, I found myself increasingly active. I never thought of a political career. I was just pushed along by the activity itself, and it created its own momentum. I became known in Petah Tikva and for three years was a Likud city councillor. I was urged to be the Likud candidate for mayor and escaped the pressure only by the move to Kochav Ya'ir."

In time, Ratzon defeated Yisrael Katz in the elections for Herut Youth chairman. At the time it ws interpreted as a victory for the Shamir camp in the party (with which Ratzon is identified) over the Sharon camp, as Katz was a close aide to Industry and Trade Minister Ariel Sharon.

"I try not to operate according to factional considerations," says Ratzon. "We've even just held a Herut Youth conference in Migdal Ha'emek to call on the party leaders to cease their destructive factional warfare. If they do not rise above themselves at the coming convention and display moderation there, it will be our collective disaster."

According to Ratzon, "to be an activist in Herut Youth you must be a very great believer. Unlike Ziggi in Labour, I get no salary for my toil here. I am not even reimbursed for my expenses. All of us here work on a volunteer basis, investing our own time, money and energy without

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'Platoon' – 'hits you over the head with a sledge-hammer, leaving you dazed and longing for fresh air.'

(Orion Pictures Corp.)

LOSS OF INNOCENCE

Focus on film

Dan Fainaru

THE TWO top American attractions at the Berlin Film Festival are already here. Both *The Color of Money* and *Platoon* have done well on the American market, the second, even fabulously so. Both are front runners in the Oscar race. But neither fared very well in Berlin, even if Oliver Stone did get the best director award. In a way, both deal with the kind of naive American innocence, which, taken beyond a certain point, can be misleading and harmful.

Martin Scorsese's *The Color of Money* is the easier one to deal with. Taking up the threads of a classic movie, *The Hustler*, and trying to weave them back into the fabric of a script a quarter of a century later, Scorsese should have realized that the Robert Rossen film would always be lurking in the shadows, a model by which the present movie would inevitably be measured. And by that standard, Scorsese's lacks the urgency and the impetuosity of the original.

Paul Newman is back as Fast Eddie Felson, once the arrogant, hungry whiz-kid from the streets who grappled with Minnesota Fats and the underground establishment of the pool dynasty to become its top dog. Now, 25 years later, Eddie Felson is a booze dealer who hasn't touched a cue in ages and stays away from the tables where he caused so much hurt to himself and others in the past.

The fire is rekindled when he stumbles on a natural talent like his own in the past, a brash kid who is willing to beat the competition for free, if he can't find any paying opposition. This is, of course, sacrilege to any connoisseur of the hustling game and Felson, sensing a gold-mine in the innocent boy, sets out to educate him in the finer points of the trade, which will eventually lead both of them to lots of easy money and honours.

The trick on which the entire script rests is the inversion of roles as the story proceeds. The cool cynicism and pure greed of the master, are gradually transferred to the pupil, while the master himself has a change of heart, and yearns to recover the laurels he has been systematically defiling by his conduct over the years.

HAD IT not been for Paul Newman's presence, the whole script would have collapsed early on. But given the immense credibility this actor manages to infuse in every part he has played in the last few years, and the constant improvement of his performance, one is willing to suspend disbelief up to a certain point and go along with him.

After all, Newman is doing pretty much the same in private life, by racing cars in order to prove that it isn't only the make-believe game of acting of which he is capable, but that in his own person he represents the kind of innocence the film refers to. But after all, the film is about Eddie Felson and not Paul Newman, and you can go along only so far with such a premise.

If the first part of the film deals with the cynicism and greed of an old-fashioned type of hero corrupting a young innocent, I must say a recently re-released picture, Michael Cimino's *Thunderbolt and Lightfoot* (1973), did a much better job of it, without feeling the need to excuse itself later on.

In the second part, the realist suddenly becomes an idealist and discovers that money isn't everything: it can't give you the spiritual satisfaction you need and winning is still the all-American trip.

Eddie Felson's reasons for refraining from playing pool all these years, as well as his motivation for going back to it, are hazy, unfounded and most likely the capricious decision of a script that needed it in order to build up an image of the generation gap, which finally, isn't really established on the screen.

Newman does his best, and has some very good scenes. But Tom Cruise, as the replica of the old Fast Eddie, takes the whole thing as if it is just a game that he could take or leave at any time.

Also, probably because the script is a bit thin, Scorsese dedicates over-long sequences to the game itself. But pool, as everyone who has ever seen a Scorsese movie must realize, is far too tame a game for his temperament, and will it be the same for anyone who doesn't appreciate its intricacies.

Fast editing, nervous camera work, quick explosions of temper, all the traditional Scorsese trademarks, are here, but one has a faint suspicion that even the director shared, at least partially, the attitude of his younger star.

All in all, this may not be so much a bad film as an unsatisfactory one, a film that promised much more than it could ever hope to deliver.

OLIVER STONE'S *Platoon* is the exact opposite. It delivers much more than you bargained for; it hits you over the head with a sledge-hammer, leaves you dazed, longing for fresh air and under the distinct impression that you have seen a terribly important movie, a momentous statement that must be taken at its face value. Which is, that the film is an unprecedently courageous portrayal of the Vietnam War, its ugliness, perversity, cruelty and gore. All this, told by a man who has been there and has first-hand knowledge of the real facts and who is very clear about what he feels about the whole thing, which, supposedly, is also the consensus of the American public.

Bullshit. The truth is that *Platoon* is as questionable morally, as anything Oliver Stone has ever done since the script of *Midnight Express*. Now, as a director, he espouses the flashy, eye-catching style that other directors employed working with his screenplays (*The Year of the Dragon* is another example), and by shocking the audience, numbs its other senses.

THIS IS the story of one soldier's service in Vietnam, a constant series of battles in the jungle, destruction and death, an organized hell exploding in flames, in a war whose justification is as remote as the next furlough.

Stone's opening shot shows new recruits coming off the plane while dead bodies are loaded on it to be taken for burial.

Everything we are shown proves that war is hell; exhibits American conduct in occupying a Vietnamese village as somewhere between hysterical and murderous; wallows in some of the bloodiest details of spilled guts and ripped bodies ever spread on the screen; and punctuates it all with almost lyrical letters written by the film's protagonist to his grandmother reflecting his puzzlement about war as he imagined it to be, and war as it really is.

We are also informed that racist discrimination doesn't stop at the draft office; that officers in the field, particularly the young ones, lack the experience necessary for leading in battle and will gladly shift the blame on the nearest available shoulders; and that the ultimate quality of any warrior is learning how to stay alive.

NO ONE will argue with Stone about such universally accepted truths, and the images carrying the message are therefore justified. But then Stone starts philosophizing and putting forward unsettling ideas that one is supposed to accept as a package deal with all the rest.

For instance, he has one of the characters declare that America is going to lose this war, because after kicking other people's asses for so long, it is inevitable that they will have their own kicked as well.

But this is only the beginning. Stone goes on to establish that America didn't fight any kind of enemy in this war; it fought itself. That, of course, is quite true, except that such a statement requires more than a single crack to make it valid.

And the clash between the two sergeants, Barnes and Elias, is just the tip of the real iceberg, which, in order to be explained, needs extensive research far behind the front lines, in an area which Stone doesn't even dare consider. Nowhere in his film is there anything about the essence of this war, its causes and its effects beyond the battlefield.

The dramatic core of the script is in the confrontation between the two master survivors in the picture, the two sergeants, one representing the perfectly-honed war machine devoid of any morality, the other introduced as the equally efficient killer, a superb soldier, but one with principles and ethics.

These are the two poles in Stone's world at war, the basic theory saying that man is a killer by nature, but can choose to be an indiscriminate killer, in which case there is no conscience involved, or a conscientious killer, in which case he will have regrets and experience compassion.

But nobody seems to be really troubled by the death of the anonymous enemies, and even some atrocities can be defended as unavoidable acts of self-defence, necessary for survival.

AS IF all this were not sufficiently objectionable, there is also the cinematic language employed by Stone to show off his heroes. The choice of camera angles, the excitement of the battle scenes, the machine-guns spitting fire at top velocity, the thud of the bodies on the ground, solitary figures rushing through the jungle, the almost sexual pleasure of pulling a trigger, all these put *Platoon* on the same level as the rest of the war films, where kids enthusiastically walk out aping the heroes, Rambo-style.

Which is the last thing an anti-war film should do. And don't be surprised if the sadistic sergeant Barnes, as played by Tom Berenger, his face criss-crossed by deep scars, comes out as the most memorable figure in the picture, for if one accepts all of Stone's parameters, he makes more sense than anybody else.

Finally, with all due respect to director Stone, the greatest achievements in the film are scored by the art department and the cinematography. It is indeed a gloriously gory spectacle, otherwise how would you explain its fantastic box-office performance? But it is just that, a spectacle.

Stone himself, when accused in a Berlin press conference of piling up too much violence, answered that he had been making just a movie, and that's what it is. Real war is a hundred times worse.

There is also the final speech, off-screen, of the young protagonist being shipped back home, who expresses his hope that the entire American nation has learnt its lesson from this war. All you have to do is go to another cinema in Tel Aviv, see *Heartbreak Ridge* about the invasion of Grenada, and realize how little has been learned. ◻

Television abroad

Pearl Sheffy Gefen

BIG CHOICE FOR SMALL SCREEN

IN THE fairy-tale atmosphere of the Principality of Monaco, ruled by Prince Rainier III, saddened by the death of Princess Grace, but blessed with a handsome crown prince, two beautiful princesses, a legendary casino and villa-capped mountains tumbling into a yacht-filled port, the Monte Carlo Television Festival marked its 27th year with entries from 24 countries and hundreds of companies crowding its international market.

Several leading Israeli TV experts did some wheeling and dealing at the market, but there were no Israeli offerings, either in the market or in the festival competition. Israel has ignored this good-will opportunity to make itself felt since 1983, after winning a prize in 1972 for Ephraim Kishon's *Azulai the Policeman*.

Haim Yavin, director of Israel Television and at the market viewing potential buys – more on that later – claimed Israel had nothing to offer after winning the Italia Prize for *Bread*. But he has promised to review this short-sighted attitude and look harder next year.

There was an almost total absence of films dealing with Israel or the Arab-Israel conflict, evidence of the lower profile of this issue on the world's screens.

The single exception was *Stradivarius*, a well-made French film, partly shot in Israel, showing how clever we were to smuggle the missile boats out of Cherbourg, evading the embargo clamped down by De Gaulle during the Six Day War.

It stars Wojtek Pszoniak, the Polish actor who played Robespierre in Andrzej Wajda's *Danton* and who now lives in France, as a Mossad agent and a violin-maker.

The Monte Carlo festival grew up with television itself, and its annual offerings, in the two major categories of fiction, and news and documentaries, present an accurate portrait of the state of television in the world. The feature entries this year were mostly serious, concentrating on family dramas, the ubiquitous love stories, and lots of misery. Finland won the top drama award with a searing study of life in a women's hospital ward.

The United States offered the problems of Vietnam war veterans, racial issues, and Kirk Douglas as a feisty old man out to stop murder and fraud in a nursing home. Douglas might well have won the best actor's award if Vanessa Redgrave had not already captured America's place in the prize lists in *Second Serve*, the true tale of a trans-sexual, born a man who became a woman and tried to enter women's tournament tennis. Despite her obsession with Palestinian politics, Redgrave remains a riveting actress.

It was Britain's Colin Blakely who was named best actor, in a film on the thorny theme of white Rhodesians coming to grips with reality. Britain also offered a macabre tale of a notorious gourmet's attempt to eat a ghost; while West Germany displayed a lighter face than usual with two versions of the eternal male-female duel, one about getting your wife back by stealing her boyfriend, and the other about a seducer in search of past loves.

Japan tackled divorce; Denmark won a best-script award for the tale of a trumpeter who commits suicide but is given a second go by the Almighty; and Switzerland's Claude Goretta was voted best director for a Georges Simenon peasant drama.

'Love Among Thieves,' one of the festival's most viewed films, stars Audrey Hepburn and Robert Wagner.

IN GENERAL, European entries, particularly from the East, tend to emphasize historical subjects and costume dramas, while the Anglo-Saxons concentrate on contemporary problems. Ted Shackelford, president of the fiction jury, summed up the Eastern bloc entries as "more serious and often heavy in spirit," while American films offer "too much action and not enough substantial talk, leaving too little to the imagination, and talking down to their audiences."

Shackelford, who plays the mostly absent brother Gary Ewing in *Dallas* and has taken that character into his own series, *Knot's Landing*, insists that American audiences are "more sophisticated and intelligent than many people in the industry give them credit for."

The news and documentary category, as usual, was obsessed with all the nasty issues of contemporary society. This year's ills, as mirrored in these journalistic reports, centred on drugs, Lebanon, Islam, and Chernobyl. The nuclear accident won Japan two awards for a brilliant documentary strikingly at odds with a Russian version of the same event, which stressed the Soviet "victory" over the disaster.

A chilling, award-winning Swiss study of *Hizbullah, Party of God*, showed the brother of a slain Moslem extremist exulting that "the smell of death is our dearest perfume...the shortest way to Paradise." The film's commentary noted that Iran pours "several million dollars per month into the Lebanon" for Hizbullah "to make the world shake with fear."

The festival was preceded by a forum on new audio-visual techniques and the startling advances in computerized images, animation and original artistic works, attended by leading innovators in computer graphics and artificial intelligence.

There was also a fierce debate on the "crisis in creativity" sparked by the insatiable demand of expanding markets and the desperate need to increase the quality and number of films, series and documentaries to satisfy "the hungry masses of spectators" 24 hours a day.

Vanessa Redgrave in 'Second Serve.'

THE INTERNATIONAL Film, Television and Video Market, now in its ninth year, brought 500 of the leading audio-visual companies from 80 countries to Monte Carlo. Buyers from the East and the West, including China, Cuba and most of the Arab countries, milled through 140 screening rooms, all located on the third floor of a single hotel, to view offerings, and concluded deals in the ground floor bars. An American network sales executive took her Chinese clients to – what else? – a Chinese dinner, and a British company wined and dined – separately – both Arab and Israeli potential buyers.

Micha Shagrir, president of Kastel Communications, was there to set up co-productions to be filmed in Israel or abroad, to sell his own productions, and, he grinned, "to sell dreams for the future." Tuvia Saar, a former head of Israel Television and now director, with Zvi Brenner, of Sat/Com Israel Ltd., was busy acquiring broadcasting rights for programmes destined for cable television in Israel.

And what will Israel Television have for viewers this next year? Yavin, accompanied at the market by producer Yitzhak Shimoni (creator and presenter of *Allegro)*, says he is considering *Amerika*, the ABC series which has annoyed the Soviets and the UN and, by some accounts, is now boring American viewers; a Bulgarian film on the Holocaust; two American series featuring lawyers; various American-made documentaries on themselves, and six hours on the 1984 Olympics.

One sure buy for ITV is *Sword of Gideon*, based on the Canadian book *Vengeance*, about an Israeli hit-team purportedly set up by Golda Meir after the massacre of Israeli athletes at the Munich Olympics by Arab terrorists. The four-hour mini-series, about which we reported in *The Jerusalem Post* when some of the scenes were filmed in Israel, won rave reviews when it was screened recently in the U.S. and Canada.

Two of the most-viewed films at the market were Lorimar's *Love Among Thieves* starring Audrey Hepburn, and NBC's *Christmas Eve*, with Loretta Young looking divine at 73. *The Cosby Show*, now on Israel TV and extravagantly successful in the U.S., is another best-seller internationally.

BUT THE GLAMOUR in some of the films and at the two star-studded galas, the first featuring Charles Aznavour, Mireille Mathieu and Enrico Macias on the same stage, and the second presided over by Rainier and his children, is merely a reflection of the spectacular setting in which they are happening.

Video-cameras are strategically placed at Monte Carlo street corners to keep the crime rate so low that the Monaco prison is usually empty.

At dusk, flocks of starlings circle the casino, where gamblers, from hopeful newlyweds to desiccated addicts, move through vast gold and marble halls, under richly-painted ceilings and gilded chandeliers, amid gleaming gold statues of black slaves and lascivious cherubs.

Casino officials, who claim that old rumours of mass suicides are mostly myth, admit that the odds always favour the house. The famous Cockney of the song, "The Man Who Broke the Bank at Monte Carlo," eventually turned out to be a swindler and went to jail. Hidden alarms and a string of detectives ensure against cheating or stealing.

Things have changed since the days of the Russian grand dukes and their elegant courtesans, when Queen Victoria frowned on the sinful town which her son, the future Edward VII, made his playground, where a barefoot gypsy became La Belle Otero, courtesan to kings, and Mata Hari plied her triple trade of dancer, high-priced call-girl and spy.

Today, high-rises are sprouting, there are museums, exotic gardens open to the public, and modern hotels. But one can still find the glamour of the past in a grand old hotel like the Hermitage, where service is swift and smiling, a fresh rose is part of your breakfast tray, and the *sommelier* in the magnificent dining room will advise you on wines without making you feel like a hick.

AT NIGHT, a necklace of lights encircles the port and winds along the road climbing to the sugar-plum palace, where the Monegasque flag has fluttered for over 800 years.

In the 1890s, Monaco's first American princess, Alice Heine, brought the stars of the entertainment world to perform in the Salle Garnier, the theatre within the casino building. Caruso and Chaliapin sang there. Sarah Bernhardt emoted. Diaghilev created the Ballets Russes de Monte Carlo, and Toscanini conducted the resident orchestra.

Today, the soloists and conductors still come, there is opera and ballet, famous people still reside nearby.

One of them is the brilliant British writer, Anthony Burgess, who turned 70 last month and is still adding to his incredible knowledge of languages while composing music and continuing his autobiography. The first volume is about to be published.

He has been invited to Israel by Jerusalem Mayor Teddy Kollek several times, and would dearly love to come, because he says he has always felt close to the Jewish people. But he hasn't managed it yet. Time weighs heavily on him, and there is much left for him to write. Despite his enormous output, he is not rich and has to write reviews and articles to supplement his income.

He is now writing a novel on terrorism, set in Wales. There is no Welsh terrorism, he concedes. But, reflecting the times, he adds ruefully, "At least, not yet." □

Jazz, etc.

Madeline L. Kind

Hand it to Hancock

THE GOOD news is that the local branch of CBS records has seen fit to release the soundtrack of *Round Midnight*, the internationally acclaimed jazz film that opened here recently (and which was reviewed in last week's *The Jerusalem Post* magazine).

If veteran tenorman Dexter Gordon walks away with the film, the album, it must be said, belongs to pianist Herbie Hancock. It was Hancock, after all, who composed, arranged and directed most of the film's score. Appropriately enough, he appears on nine of the record's 10 tracks (with Gordon bowing in on only five).

But more important than quantity, of course, is quality, and on this outing Hancock is truly inspired. He simply sounds more committed to his music here than he has on most of his recent recordings or at least the ones we've heard. This time around his piano work is clean and unadorned, and integrated at every stroke with the ensemble. Yet Herbie is highly inventive, most markedly in his quietly blue solo turns ("The Peacocks", "Chan's Song", etc.).

Hancock's leadership has also inspired the sidemen, if major stars can rightly be called sidemen. Bassist Ron Carter, trumpeter Freddie Hubbard, drummers Tony Williams and Billy Higgins, vocalist Bobbie McFerrin and especially Wayne Shorter (on tenor and soprano) all make sterling contributions.

None of this, of course, is meant to take away from Gordon's brilliant playing, which exhibits a cool authority throughout. In both the standards and the new compositions, in the laid-back mode or in the medium tempo jumps, Dexter's on top of it all. And it all adds up to a beautifully balanced recording.

Pianist Herbie Hancock gives a truly inspired performance on the 'Round Midnight' soundtrack album.

NOW FOR the bad news. After cranking out nearly a half-dozen awful albums in recent years, jazz legend Miles Davis has ended his three-decade association with Columbia records, switched to the Warner label and produced yet another awful album. Locally released (or did it just escape?) by Hed-Artzi, the record is called *Tutu*. And ain't that tutu bad?

Problem is, Davis has got all excited, or so he says, about the manifold possibilities of the drum machine. True, an electronically programmed rhythm section has numerous advantages over a live percussionist: you don't have to pay it union scale, it shows up on time for sessions, it never drops the beat, and it doesn't shoot dope. But apparently no one pointed out to Davis that a drum machine invariably sounds like a drum machine, and appeals most to other machines.

Not, apparently, that Miles deigns to notice. He simply puts the bang-bang up front, surrounds it with other synthesized disco-dreck sounds, stuffs a mute into his horn, and plays 'way behind it all for eight mind-numbing tracks. Oh, sure, Davis doesn't know how to play a wrong note; he can still whip up a froth, even a melody, when he wishes. But the man just doesn't care any longer.

At 61, having survived bursitis, arthritis, stomach ulcers, throat polyps, pneumonia, infections, a near-fatal car accident and numerous operations on a shattered hip – not to mention heavy bouts with booze, nose and needle – the one-time boy genius of bop has been devoting his talents lately to making TV commercials for Hondas. As for music, Davis is on record as saying that "jazz is dead." Well, it certainly is on this record.

The album, by the way, comes wrapped front and back in stunning Irving Penn studio portraits. Inside it's another matter.

IN THE NICE news department, we learn that Jerusalem jazz pianist Liz Magnes is currently wrapping up a seven-week solo tour of North America that has taken her coast-to-coast and has earned her kudos from, among others, the jazz critic of *The New York Times*. After a final gig at the Israel Embassy in Washington, Magnes will be winging her way back home.

AND IN THE news news department, Ramat Hasharon's Rimon Music School is holding a jazz marathon at Tel Aviv's Beit Leissin on Sunday, March 22, running from 8 p.m. until 1 a.m. The school promises 10 hours of jazz spread over two halls, and featuring everything from big-band music to a five-guitar ensembe, *a cappella* singing, rock, Latin and other rhythms.

Among the participants, who are mainly teachers and students at the 18-month-old jazz academy, will be Guri Agmon, Alon Olarchick, Guy Ben-Barak, Gil Dor, Micha Davis, Amos Hadani, Roni Holan, Tovi, Jaroslav Jacobovitz, Avraham Levi, Eli Magen, Ilan Mochiach, Yehuda Eder, Robin Palmquist, Avraham Felder, Amikam Kimmelman, Adi Renurt, Miki Shaviv and Meir Speiser. □

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This Week in Israel·Th
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israel museum jerusalem

EXHIBITIONS
Streichman — Comprehensive show of oils from the 1940's to present by Israeli master Yehezkel Streichman (Ayala Zacks-Abramov Pavilion).
Tamara Rikman; The Bewitched Shore — Series of tempera and lacquer paintings depicting Givat Aliyah-Jaffa (Barbara and Isidore M. Cohen Gallery).
Felix Nussbaum (1904 - 1944) Paintings — Works of a Jewish artist who perished in the Holocaust (The Caroline and Joseph Gruss Memorial Room).
New York Now — Six East Village artists (Goldman-Schwartz Hall).
Bethlehem Embroidery — Dresses and costume parts showing the development of this regional style (William Margulies Hall) – until March 28.
PERMANENT EXHIBITIONS OF ARCHAEOLOGY, JUDAICA, ETHNIC ART AND SHRINE OF THE BOOK WITH DEAD SEA SCROLLS.

MUSEUM HOURS
Sun. Mon. Wed. Thurs. 10 am - 5 pm; Tues. 4 - 10 pm (Shrine of the Book: Tues. 10 am - 10 pm); Fri. and Sat. 10 am - 2 pm; Art Garden 10 am - sunset.
Library: Sun. Mon. Wed. Thurs. 10 am - 5 pm; Tues. 4 - 8 pm.
Graphic Study Room: Sun. Mon. Wed. Thurs. Fri. 11 am - 1 pm; Tues. 4 - 8 pm.

GUIDED TOURS (IN ENGLISH)
Main Museum — Sun. Mon. Wed. Thurs. Fri. 11 am, Sun. 3 pm, Tues. 4:30 pm.
Archaeology — Mon. 3 pm; Judaica-Heritage Thurs. 3 pm.
Shrine of the Book — Sun. 1:30 pm, Tues. 3 pm.

SPECIAL ACTIVITIES FOR PURIM
Sun. March 15 Ancient Masks and Rattles — Special exhibit including twenty artifacts from Eretz Israel and neighboring cultures, from the Neolithic to the Roman period – Archaeological (Rockefeller) Museum.
Sun. March 15 & Mon. March 16 at 10:30 am and 3:30 pm "The White Swan" Animated children's film of Hans Christian Anderson's fairy tale - Auditorium.
Mon. March 16 at 10 am - 1 pm Mask Improvisations — Painting and decorating of your family by students of Jerusalem School of Performing Arts — Carter Entrance Pavilion.
Mon. March 16 at 10 am - 1 pm Big Celebration for Children and Parents — Creative workshops for masks, hats, dolls, drama, games, storytelling, guided gallery trip, puppet theater and many other activities — Ruth Youth Wing.

EVENTS (All Activities in Hebrew Unless Otherwise Stated)
Sat. March 14 at 11 am Saturday Morning Conversation — David Eppel talks with Dr. Jakov Adler, Dr. Joseph Yanai, and Jurist Moshe Negbi about Israeli aid to Africa, brain tissue transplants, and Israeli law.
Tues. March 17 at 7 pm Everyday and Holiday Wine — Gallery Talk: Shulamit Eisenstadt.

FILMS
Fri. March 13 at 2 pm & Sat. March 14 at 6:30 and 9 pm "Los Santos Inocentos."
Thurs. March 19 at 6:30 & 9 pm and Fri. March 20 at 2 pm "Bye-Bye, Brazil."

YOUTH WING (Hours same as Museum), Tel. 633-278.
"From Dudu to 3D" Meet an Israeli Artist, David Gerstein — Colorful and humorous sculptures from 1982 - 1987 (Weinstein Gallery).
Artists Quoting Artists — Five artists quoting famous art works; Youth Wing student's works, David Gerstein's cat sculptures, and puppets — (Beningson Gallery).
Flowers, Fruit and Trees — Photographs by Shai Ginot (Porjes Hall) - until Mar. 15.
Illustrations in Modelling Clay — Book illustrating from works of Rony Oren.
Picture and Book Programs with puppets and songs for ages 3 - 6 with Betsy Diament — Every Wednesday at 4 pm in English.
Feinstein Recycling Room: Mon. Wed. 2 - 5 pm, Tues. 4 - 7 pm.
Mondays at 3 pm Free Lessons and Demonstration by Michal Ben-Dov.
"Mill" Resnick Teacher's Training Center — Call 698-211 ext. 307 for details.

THE ARCHAEOLOGICAL (ROCKEFELLER) MUSEUM
Hours same as Museum; Guided tour in English: Sun. & Fri. 11 am.
Animals in Ancient Art: The Leo Mildenberg Collection — spanning 5,000 years.
Islamic Art — at Paley Center (Opposite Rockefeller Museum).

TICHO HOUSE
7 Harav Kook Street. (Hours same as Museum. Closed Saturdays and Holidays.)
Thurs. March 19 at 8:30 pm Poetry Reading: Poets and Their Poetry — Hosted by Simon Lichman with poets Shirley Kaufman and Hamoutal Bar-Yossef, in Hebrew and English.

Tickets for Saturday available in advance at the Museum and at the Kla'im ticket agency, Jerusalem and Rococo in Tel Aviv.
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This Week
Useful Information can be found in 'This Week in Israel' the leading tourist magazine.

Bridge Hanan Sher

Look and listen

MENTION OF a champion in bridge – or, for that matter, in any other competitive sport – usually brings with it notions of a brilliant performance. And while champions are certainly capable of the spectacular, they usually get to the top because they are consistently good.

Today's deal, from the Mixed Teams of Four at the recent 21st Israel Bridge Congress, is a good example of the consistency of a champion. In it, world champion Kathie Wei of the U.S. did not break an impregnable contract, make an impossible slam or score a difficult coup. She merely defeated a humble two no-trumps, mainly because she looked at the cards and listened to the bidding.

Here is the hand, as related to us by Tom Sanders, her partner on the occasion. Let us see if you, Dear Reader, can duplicate Wei's play.

Wei was in the West seat, and heard South open the bidding with one diamond. She held:

♠ A Q 3
♥ 9 8 6 5
♦ Q 5
♣ A 6 4 2

She had 12 high-card points, enough for some players to consider a take-out double. But her distribution was not very good, and the queen of diamonds was certainly not a major asset. So she had nothing to say at this point, except to pass.

North responded with one spade, and after East's pass, South rebid one no-trump. After another pass by West (she had no more to say now than she had on the first round), North raised to two no-trump, which was passed all around.

Wei made the normal opening lead, a low heart, and saw dummy come down with (West hand is repeated for convenience):

♠ K 8 4 2
♥ A 7
♦ 10 4 2
♣ K J 10 9

♠ A Q 3
♥ 9 8 6 5
♦ Q 5
♣ A 6 4 2

DECLARER played a small heart from dummy, and East won the king (that play, in standard carding, denied possession of the queen). And he returned a small heart, won by the ace in dummy.

Declarer now played a small diamond from dummy, and inserted the jack when East played low. Wei won the queen, and paused to think. Declarer appeared to have the top two diamonds, and the queen of hearts. With the jack of diamonds, that accounted for 10 of the 13 or so points in the South hand. Missing were two key cards – the queen of clubs and the jack of spades. If declarer had both of them, there were eight tricks readily available, in the form of three clubs, three diamonds (South was likely to have four), and two hearts. That was without the spade king, which was, Wei could plainly see, favourably placed behind the ace.

That would be true if Wei lamely continued with another heart, to establish her side's trick with the fourth card in that suit. But other measures were available – and Wei found them. Her play was based on the assumption that South held the jack of spades, but that his total spade holding was not more than a doubleton.

At Trick Four, she played the queen of spades, the one card which sealed declarer's fate. Declarer could now win the king of spades, but Wei, when in with the club ace, would be able to play the ace of spades and another spade, leading to partner's 10-7 through dummy's eight spot. If declarer ducked, Wei would shift to a heart, establishing the setting trick in that suit. Either way, declarer was finished.

♠ K 8 4 2
♥ A 7
♦ 10 4 2
♣ K J 10 9

♠ A Q 3	♠ 10 7 6 5
♥ 9 8 6 5	♥ K J 10 2
♦ Q 5	♦ 8 7 6 3
♣ A 6 4 2	♣ 3

♠ J 9
♥ Q 4 3
♦ A K J 9
♣ Q 8 7 5

As previously mentioned, Wei's play involved a simple counting of declarer's points and tricks. And that count provided her with the right way to defeat the contract. That, Dear Reader, is the right stuff of which champions are made. □

Theatre Naomi Doudai

DADA FOR TODAY

LE CROISADE (the Crusade). Conceived and performed by Steven Wasson and Corinne Soum, Theatre de L'Ange Fou, Paris. At Beit Leissin, Tel Aviv.

'Le Croisade' – spirit of the Absurd.

THEATRE de L'Ange Fou is a Franco-American connection consisting of two artists, who between them control a staggering collection of literary skills and stage techniques. The latter include classical dance, pantomime, acting, puppetry and choreographic mime, which they combine with a perfectionism that marks the truly dedicated artist.

Call it what they will, Choreotheatre, Theatre of Gesture, Theatre of Words and Silences, Corporal Mime Drama, as a genre it is in many ways a throwback to the Dada movement of World War I. It destroys conventional concepts of drama much as Dada, in its time, did. To begin with, the projection of themes such as sexuality, violence, war, politics, bureaucracy, is executed in a like spirit, if not the same tradition of the Absurd.

Then there is the use of grotesque and surreal means like nonsense dialogue, zany masks, life-sized dolls, bizarre birds, a cacophony of irrelevant, never quite articulate sound, side by side with carefully-controlled spontaneity, just as there was in Dada.

Pure theatre, it is animated less by the intellectual action or any readily recognizable meaning than by dance rhythms, mime movement, and banal but compelling background noises and conversational cliches, as was Dada in its day.

Even the predominating image of the winged angel in white tie and tails would seem to derive from Tzara's *The First Celestial Adventure of M. Antipyrine*, where the poet was an archangel. As for the politicos, they could come out of Ribemont-Dessaignes' *The Emperor of China*.

But above and beyond such trivial borrowings, the Wasson-Soum combination makes Dada its very own, transforming a myth of an earlier area into a satire of ours.

If the symbolism is remote and in places undecipherable, the sense of a contemporary woman's confrontation with the brutal onslaught of society, her quest to integrate her angst and agony in love and identity, does come over with a quality of purity, clarity and precision. This is due to Wasson's and Soum's theatrical versatility and virtuosity, and the poetic ambience their performance evokes. □

Between acts Marsha Pomerantz

Festival trill

Members of the cast of 'Pink Death,' the winning play in the 1985 Acre Festival competition.

ARITHMETICALLY speaking, if one festival of vocal music is good, then two must be better. That's what we're getting at Pessah – one in Acre, the first to be planned, and one in Jaffa. For all the throaty richness the two programmes offer, they seem to indicate some discord in the music world – or perhaps just the flexing of municipal muscles.

Culture is "in" and Tel Aviv seems to feel it hasn't had its share of the festival trill. Most of the Israel Festival is in Jerusalem, the now-very-acceptable Israel Festival of Alternative Theatre is at Acre, Ein Gev has music (also at Pessah), Jerusalem has puppetry every two years, the Negev has folk music.

The Acre festival, called Vocalisa, was the initiative last year of Yossi Siefert, conductor of the Western Galilee Choir, and is to be held in the Crusader-period Knights Halls – the location "discovered" for the alternative theatre festival seven years ago – from April 14 to 16. The central event this year will be the performance of a specially-commissioned vocal piece, Yossi Mar-Haim's *Jonah*, for choir, soloists and recorded electronic sound.

Other participants in Vocalisa include the Cameran Singers, the Rinat Choir, the Encore and Neveh Shir children's choirs. Among the guests from abroad: Britain's Swingle Singers, the Six Sylinders and the Stadthagen Choir from Germany, Country Music Nashville Tennessee, Japanese soprano Atzuko Suzuki and Malimbi, a Kenyan vocal group which will perform with Israeli drummers.

The Tel Aviv Festival of Vocal Music will be held in Jaffa from April 14 to 18, and also takes advantage of a special environment – including the churches and nightclubs. Regarding the use of nightclubs which regularly feature striptease acts, Natan Wolloch, who holds the city culture portfolio, assured a press conference recently that provocative pictures would be covered for events held under the auspices of the city.

The director is Michael Shani, conductor of the Tel Aviv Philharmonic Choir, which will be featured in the Tel Aviv festival's main event: Mendelssohn's *Eliahu* Oratorio to be performed with the Beersheba Sinfonietta and soloists Gila Yaron (soprano), Mira Zakai (alto), Arthur Janzen (tenor, Germany), Stefan Babyer (bass-baritone, Germany), and Raya Zusskind (soprano). The setting: the nightclub November, which seats 1,000.

The Rinat Choir and the Swingle Singers will also participate, as will a choir from southern Austria which reflects the folk sources of European choral music, according to Shani. Other participants include the Rimon School of Music, and Cantilena, a new group of eight singers accompanied by early instruments.

Audience participation will be emphasized in some of the events, such as a Saturday morning Bach marathon at the Hamam theatre and nightclub, for sight-readers, and an outdoor session of guided cannon-singing. Wandering minstrels will be featured, and ad hoc groups are invited, provided they don't get in each other's way.

Asked if there were any Arab vocal groups participating in this most Arab of settings (exotic Acre is similar), Shani said he didn't know of any Arab ensemble but would be pleased to know about any that might be included in the future, for the festival will become an annual event. Said Mayor Shlomo Lahat: "This is for classical music, not folklore."

Regarding the peculiar coincidence in scheduling, Wolloch said the festival in Jaffa was "the mayor's madness." He had tried to dissuade him, but now was pleased that he failed. Lahat insisted he knew nothing of the Acre plan when he proposed one for Tel Aviv. (He has in the past proposed a rival theatre festival in the fall, but backed off after vigorous protests from the Acre Mayor Eli da Castro.)

Lahat insisted that there's enough audience for both festivals, and any competition was only beneficial. "I'm a capitalist," he explained.

Of course if either of the festivals is to suffer, it will be Acre, which will have a harder time attracting music-lovers from down south in the Dan Region, where they have a similar event taking place in their own backyards.

NOT COMPETITION, but symbiosis is the subject of another coming event – the symbiosis between two musical traditions, Jewish and American. Dr. Jack Gottlieb, a composer, lecturer and scholar who, among other things, worked for 10 years as an assistant to Leonard Bernstein, is coming to do a kind of lecture/performance called "Funny, It Doesn't Sound Jewish" – on March 26 and March 28 at Beth Hatefutsoth in Ramat Aviv.

Using tapes, voice and piano, he makes a case for the influence of both the *shtetl* and the synagogue on the works of Jewish and not-so-Jewish composers in the U.S. For instance, he plays a segment of Gershwin's "It Ain't Necessarily So," from *Porgy and Bess* which sounds uncannily like the melody of the blessings for the reading of the Tora.

Some of the influence is conscious, some unconscious; many of the composers he deals with are the offspring of immigrants from Eastern Europe whose changed names represent a similar blend of Jewish and American: Maurice Abrahams became Maury Abrams, Isadore Baline became Irving Berlin, Harry Engelman became Ziggy Elman, Jacob and Isadore Gershovitz turned into George and Ira Gershwin.

The presentation affords a peculiar combination of entertainment and enlightenment that has suited it in the past for venues ranging from the Smithsonian Institution to New York's Village Gate.

THIS ONE'S not about symbiosis, but a love-hate relationship between a man and his double-bass: Habimah actor Shmuel Atzmon in Patrick Zusskind's *The Contrabass* is now previewing at Tsavta's little theatre in Tel Aviv – an intimate setting well-suited to the one-man play, which takes place in the musician's sound-proof practice room as it begins to take on some characteristics of a padded cell.

The nameless musician's monologue ambles and lurches back and forth between musical commentary and personal reminiscence – demonstration of the bass's range and the bassist's occasional derangement.

He makes short shrift of Mozart – 'anybody can be a genius when there are few historical geniuses to compete with. And he has a terrible yen for and vast imaginings about a young soprano he hasn't yet spoken to. The contrabass is "more of an obstacle than an instrument" for this salaried orchestra member, not quite resigned to musical clerkdom. An appealing combination of humour and pathos. A chamber festival. □

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Dance Dora Sowden

'Mammame' from the Groupe Emile Dubois – said to be 'erotic and weird.'

Best foot forward

AS PRECURSOR to the Israel Festival, a symposium in memory of the late John Cranko will be held on March 30 at the Tel Aviv Museum. His choreography of *The Taming of the Shrew* will be staged by the Stuttgart Ballet for which it was created in June in Jerusalem and Caesarea. But the symposium, under the auspices of the Israel Fetival, Artis Ltd., the Goethe Institute and the Dance Library of Israel, will comprise films and talks about Cranko, his work with the Stuttgart Ballet and personal reminiscences about it.

Marcia Haydee, now director and principal ballerina of the company, and Richard Cragun, its leading male dancer, may be present; also Horst Koegler, dance critic of the *Stuttgarter Zeitung*. If not, they will be heard on tape. I have been assigned 10 minutes to talk about Cranko's background in South Africa, which he left at the age of 19.

Though the Stuttgart Ballet will undoubtedly provide the biggest dance event of the Festival, eight other companies of note (not counting mime) will also give performances. Pilobolus has been here before, so one knows that is something to await eagerly. (Its offshoot Momix has also been here with great success.)

Kei Takei and her Moving Earth troupe are also well known in Israel. The Japanese-American is bringing a world premiere called *Pilgrimage* to be staged in association with the kibbutz company with which she has worked before and with the Ruth Ziv-Eyal Group. She will also present a *Marathon* – six hours of excerpts from her 15-part cycle called *Light*, some of which has been seen here before.

The Martha Clarke company of the United States should be of special interest, for her choreography is said to be sensational. A former member of Pilobolus and a one-time disciple of Anna Sokolow, Clarke had gained recognition as dancer and choreographer before forming her own company. Her *Garden of Earthly Delights* to be staged here was created in 1984 and has been performed all over America and understandably, since it was inspired by a Hieronymus Bosch painting that hangs in the Prado in Madrid, in Spain. The cast consists of seven dancers and three musicians.

From Grenoble comes the French Groupe Emile Dubois of which I confess I know no more than you will find in the Festival booklet. Called *Mammame*, the programme is said to be a mixture of the erotic and the weird.

A company that incorporates genuine tribal dance is Monopondo. Originating in South Africa, it visited this country some time ago.

Israeli companies will also figure in the Festival. The Bat-Dor company is presenting two world premieres to celebrate the 20th anniversary of the reunification of Jerusalem. Domy Reiter-Soffer's *Out of the Depths* (music: Tzvi Avni) was inspired by Psalm 130, and Igal Perry's *On Your Walls* (music: Eduard Tubin) also by a biblical text. Yaron Margolin will appear in his own choreography with his company of three and in an Anna Sokolow solo.

Blue Ran, though coming from Brussels, is really an Israeli creation. Choreographed by Ronit Land, with music by the Minimal Compact, it will be danced by Avi Kaiser and Naomi Bloch.

Something else to look forward to is Samy Molcho's mime, the Israeli who comes nearest to Marcel Marceau in his art.

AT THE RISK of being a lone voice, I must say that Michael Clark and his company did not come up to expectations at the Mann Auditorium, Tel Aviv (March 5), either as shock, protest, satire or general entertainment – all of which he conceded as his aim in *No Fire Escape in Hell*. Indeed, the title, promising a modicum of merriment, seemed to me more provocative than the show.

Apart from a dildo that someone snatched off Clark (wearing a frontal pinafore and a big wig), a hint of homo relationships, a simulated copulation well covered by an American flag, there wasn't much shock potential. True, there was some very good dancing, especially by a very black-haired woman, but nothing really remarkable besides the size of the overflow audience.

Clark himself, one-time principal of the Royal Ballet, was not exceptional on that night's showing. His solos were strong but heavy-looking, and if there was charisma, as critics elsewhere have declared, it missed me. He merged into the company – which may be what he wanted – and like them, had much energy and ability to clown in many costume changes that included false bottoms, bulbous bellies, and genitals painted on tights.

Except for an encounter between an old-time ghost (white sheet, horny hands) and a more up-to-date variety, there was a pitiful lack of wit in the capers. If slapstick is your sort of comedy, there was lots of that, with even a hint of Keystone Copism.

But here is one piece of advice: take earplugs with you. This is the loudest, noisiest music you are ever likely to be deafened with in an age when all mechanical sound tends to be over-amplified. The lighting, however, was outstanding, and so was a set made out of grey curtaining.

JAN LINKENS, who has come from Amsterdam to set one of his works for the Israel Ballet, is no newcomer to Israel. He was here twice as dancer with the Dutch National Ballet, of which he is still a member, and this is his second visit as choreographer for the Israel Ballet. His first work was *Intimate Impressions*; now he is rehearsing his *Fantaisies Symphoniques* (music: Martinu) which has already been performed in Holland.

Born in Maastricht, Linkens trained at the Hague Conservatoire and joined the Dutch National Ballet 10 years ago. He had studied in New York at "Balanchine's school" – the American Ballet School – under Kramarevsky and Stanley Williams. He has choreographed five works for the Dutch National Ballet to date and also works for the Netherlands Dance Theatre, Scapino and the Berlin Opera Ballet.

"All my works are based on the classical techniques, but that doesn't mean that the dancing has to be stiff and inflexible," he said in Tel Aviv. "Classical and modern dance learn from each other and it is important that in every new piece based on classical tradition there should be something of now. The dance must stand on top of the technique. The way the dancer moves must be free and natural even when doing unnatural things – like turnouts."

Since he was here last, he said, the Israel Ballet has improved very much. "I'm not saying this because I am here to work with them, but because I know conditions here are very difficult for classical dance. The very warm climate is hard on point shoes, for instance, and because so many dancers have to do army service, the company has to bring in foreigners. So I am surprised how much better it is in three years – good to work with."

SHABTAI PETRUSHKA, former head of Israel Radio's music, tells me an interesting story in connection with the article about Gurit Kadman in *The Jerusalem Post* (Feb. 27). Kadman and Rivka Sturman were teaching folk dance in the late 1940s to the Palmah Har-El bridgade. There was to be a final concert but they had no music for it, written or recorded. Sturman came to Petrushka and sang and whistled the tunes; and he wrote them down and arranged them for performance. A recording was made in Israel and later in New York. Kadman, Sturman and Petrushka all came from Leipzig. □

Musical notes Eli Karev

BABY GRAND

ON OUR cultural scene, the annual Young Artists' Week is a sure sign of approaching spring. Sponsored by the America-Israel Cultural Foundation, its events – concerts, exhibits, receptions – feature the best of budding, local creative talent. For most participants, this is their first appearance before the public at large and a grand entrance into the professional world.

This year's week – to be held for the 15th time – actually spans a fortnight. Tomorrow night, the Tel Aviv Museum will serve as venue for a shared recital by the two winners of this year's Francois Shapiro awards – harpsichordist Shalev Adel and pianist Eitan Globerson. Prior to their performance, the Dixieland Group of the Philip Levin Music Centre in Jaffa, directed by Albert Piamenta, is to demonstrate its skill in the museum lobby.

On Tuesday, March 17, the young artists and their mentors will be the guests of President Chaim Herzog at Beit Hanassi. There, Adel and Globerson will be joined by pupils from the Beit-Zvi school of stage arts, who are to give a reading.

The D minor harpsichord concerto by Bach and the Third Piano Concerto by Prokofiev will be performed by Adel and Globerson respectively with the Israel Philharmonic Orchestra at Tel Aviv's Mann Auditorium the following Saturday night (March 21). If the soloists are new faces to the orchestra, the conductor is decidedly not – Ze'ev Dorman has been the orchestra's bassoon player for the last 17 years. Dorman's big piece will be Dvorak's Eighth Symphony. The Rehovot Youth Band, directed by Ya'acov Almog, is slated to perform in the lobby before the concert.

On the following Monday, the events move to Upper Galilee, with an emphasis on dance. Finally, when the new Museum of Israeli Art opens its doors on April 4, an exhibition of works by the AICF scholarship winners in plastic arts will be among its offerings.

"The Young Artist's Week closes a yearly cycle in our activity," explains Benny Gal-Ed, the foundation's executive director in Israel. The first stage, the scholarship auditions, takes place in May-June. The most successful applicants in music then compete for the coveted Francois Shapiro award, and performances during the week constitute a part of the prize.

Israeli-born Shalev Adel, 18, has studied the piano and flute, taking up the harpsichord at the art of 15. His teachers included Shimon Ruchman in Israel, Lorette Goldberg in the U.S., Blandid Varla in Paris and Gustav Leonhard in Amsterdam. Since 1983, he has been a recipient of AICF scholarships.

Eitan Globerson, 26, was also born in this country and studied piano with Dina Turgeman, Boris Berman and Irena Edelstein. Currently, he works with Michael Boguslavsky at Jerusalem's Rubin Academy of Music. He also studies conducting. Globerson has been receiving foundation scholarships since 1984 as well as Clairmont Awards for the past two years.

EVEN AS the show goes on, the AICF in this country has been passing through a rough period. Last year, some far-reaching personnel changes took place in its public board, with Professor David Samuel of the Weizmann Institute assuming the chairmanship. A new executive director was named as well. "There had beeen an accumulation of tensions," says Gal-Ed, "a crisis of confidence between various elements".

For years, precious little thought was given to establishing clear goals for the changing circumstances. "New fields of art needed to be accommodated – literature, cinema, TV, and the number of scholarship applicants has risen prodigiously. One cannot manage a supermarket like a small kiosk."

While this year's scholarship auditions will still be held along the old lines – "one cannot stop everything, make the needed changes and then reignite the engine" – the auditions, the selection of judges and other such matters are being rethought. "Many things should be different, yet as of now we are still not sure how to go about it," says Gal-Ed.

One idea he brings up is greater cooperation beween the AICF and other cultural bodies – the Education Ministry, Matan, The Jerusalem Music Centre. He believes the foundation "should deal personally only with the very best young artists, while not shirking its financial responsibility towards the rest." The possibility of sending the most talented for study abroad, at an appropriate stage of their artistic development, is also considered. It has to be done, though, "most selectively, with a pincette. And we must create conditions for them to return."

In the field of supporting the country's cultural institutions – where, after all, the bulk of AICF budget goes – some changes are also to be expected. "All the organizations which might require our support will have to send in their requests before our fiscal year starts in October. In that way, we shall be able to see the full picture for the year to come and act accordingly."

ALTOGETHER, says Gal-Ed, who took up his position last October, the atmosphere at the AICF has improved considerably. "We have a full understanding with the American side of the foundation, perfect transatlantic harmony."(The AICF chairman is Isaac Stern, the president – Carl Glick.) "The basis has been established for constructive changes to be implemented. Of course, this won't happen by itself."

Although he came to the foundation straight from the IDF, the 43-year-old Gal-Ed is no newcomer to the world of arts. Having grown up in Jerusalem, in a "typical *yekke* household – my father played viola in an amateur string quartet," he studied the flute and held the position of first flutist in the Gadna orchestra. For pleasure, Gal-Ed played chamber music, developing a special fondness for the Baroque repertoire.

On the day he stepped into his new office, the executive director was presented with a personal card of the recipient of an AICF scholarship in flute some years earlier, Benny Gal-Ed. The marks were high; the personal data, in the careful handwriting of Judy Gottlieb, the long-time coordinator of the scholarship programme, correct.
The circle thus closed. □

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This Week in Israel·Th
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1. **WOMEN OF VALOR** — The Story of Hadassah, 1912-1987.
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EVENTS
1. "Trains", a documentary film about the rescue of Bulgarian Jewry, during the Second World War (in cooperation with the Union of Bulgarian Immigrants). The film is in Bulgarian and German.
Tuesday, March 17, 1987, at 7 pm.
Tickets: NIS 4; for members of the Association of Friends NIS 3.
2. The Synagogue in the Jewish World. A study evening following the publication of Beth Hatefutsoth's book "The Story of the Synagogue," by Dr. Geoffrey Wigoder. Participants: Rabbi Pinchas Pel'i, Dr. Geoffrey Wigoder.
Wednesday, March 18, 1987, at 7 pm.
The study evening will be conducted in English.

Funny, It Doesn't Sound Jewish
A one man entertainment by American composer-scholar
Jack Gottlieb
Thursday, March 26, 1987, at 8:30 pm
Saturday, March 28, 1987, at 8:30 pm
Tickets available at the Association of Friends of Beth Hatefutsoth's office, Rachel Harari, Tel. (03) 425161/77

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THE VOLUNTARY TOURIST SERVICE will provide you with the information you need to know. They sit in the lobbies of major hotels from 5 pm — 8 pm.
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FOR CHILDREN

Jerusalem

THE EMPEROR'S NEW CLOTHES – Theatre based on the Hans Christian Andersen story. (Khan, Monday at 4 p.m.)

GOLDEN HAIR – By the Train Theatre. Story of a boy who wants to marry the king's daughter. (Train Theatre, tomorrow at 11 a.m. noon)

"HOPPA HEY! – Based on the TV show. Songs, skits, clowns and acrobats. Ages 5-12. (Sherover Theatre, Wednesday 4:30 p.m.)

MATTY AND MILLY – Beersheba Theatre production. Two children from a "good" home befriend a "naughty" boy. (Khan, Monday at 11 a.m.)

PICTURE BOOKS, PUPPETS AND SONGS – Ages 3-6 (in English). (Israel Museum, Wednesday at 4 p.m.)

PURIM CELEBRATION – Creative workshops, games, storytelling hour and more. (Israel Museum, Youth Wing, Monday, 10 a.m.-2 p.m.)

RACHELI – Puppet theatre for ages 3 and above. Racheli's magical journey. (Train Theatre, Sunday at 11 a.m., noon, 4 p.m.)

TICKLISH TALES – Nonsense versions of fairytales. For children aged 6-80! (Jerusalem Theatre, Rebecca Crown, Sunday at 4:30 p.m.)

WISE MEN OF CHELM – Puppet theatre for ages 5 and above. (Train Theatre, Monday at 11 a.m., noon, 4 p.m.)

Tel Aviv area

ALADDIN – Musical for the family. (Cinerama, tomorrow at 11 a.m., 5:30 p.m.; Sunday at 11:45 a.m., 2:45 and 5:15 p.m.; Monday at noon, 3 and 5:30 p.m.)

ANIMALS – Collage of songs and stories. (Beit Leissin, tomrorow at 11:30 a.m.)

"FESTIGAL" – Popular Israeli entertainers sing their hits plus new songs. With Gidi Gov, Rivka Zohar, Alon Olearchik, others. (Heichal Hatarbut, Sunday, Monday, 8 performances)

"KISHKASHTA" AND ME – Musical. (Kfar Sava, Beit Berl, tomorrow at 4:30 p.m.)

THE MILLER'S DAUGHTER – A Marionette Theatre interpretation of the Grimm Brothers story. Ages 3-8. (Beit Ariela, Tuesday at 4)

NAHMAN – Musical theatre about Bialik's childhood. (Beit Leissin, Sunday at 10 and 11:45 a.m.)

PANTOMIME – With Yoram Boker Trio. (Beit Leissin, Sunday at 4 p.m.)

PRETTY BUTTERFLY – Entertainment from the TV series. (Old Jaffa, Hasimtah, tomorrow at 11 a.m.)

PURIM CARNIVAL – Magician, fashion shows, costume competitions, more. With Yardena Arazi. (Luna Park, Exhibition Grounds, tomorrow, Sunday, Monday, 10 a.m.-10 p.m.)

"PURIMIADA" – Julian Chagrin, magicians, clowns and more. (Holon, Matnas Steinberg, Sunday at 10 a.m., noon)

SOUL'S BIRD – A combination of acting, dancing and drawing, for ages 4-8. (Shahaf Cinema, tomorrow at 11 a.m., Sunday at 11:30 a.m., 4 p.m.; Monday at 11:30 a.m.)

STORIES – About giants and dwarfs, told by Motti Barkan. (Beit Leissin, Upper Cellar, tomorrow at 11 a.m.)

TELPURIM II – TV stars in a live performance. With Ofra Haza, "Hakol Over Habibi," Miki Kam, others. (Heichal Hasport, tomorrow at 7 p.m.; Sunday, Monday at 9:30 a.m., 12:30, 3:30, 6:30 p.m.)

TICKLISH TALES – See J'lem. (Ramat Aviv, Alonim School, today at 8:30 a.m.; T.A., Beit Leissin, Monday at 10 a.m.; noon; Givatayim, Hadar Cinema, Monday at 3:45 p.m.)

Haifa

BECAUSE OF THE HOLES IN THE CHEESE – Puppets and actors in an enchanted forest. Ages 5-10. (Haifa Museum, Sunday at 10:30 a.m., 12:30 p.m.)

THE PRINCESS WHO DIDN'T LAUGH – A legend. For ages 5-9. (Haifa Museum, Monday at 10:30 a.m., 12:30 p.m.)

Beersheba

BONAVENTURA'S MILLION – Musical by the Haifa Theatre about the amiable Italian anti-hero, played by Makhram Khouri. (Beersheba Theatre, Wednesday, Thursday, 5)

TV stars appear together in 'Telpurim II' at Heichal Hasport.

THEATRE

All productions are in Hebrew unless otherwise stated.

Jerusalem

C'EST LA VIE – By the Window Puppet Theatre/Train Theatre. About loneliness and love. (Khan, tomorrow at 8:30 p.m.)

THE JERUSALEM DETECTIVE – Private life of a hard-boiled detective, and other scenes from Playwrights' Workshop, in English and Hebrew. (Nurit Katzir Centre, 27 Hillel, Thursday at 8:30 p.m.)

LITTLE EYOLF – By Henrik Ibsen. Khan Theatre production. A family drama. (Khan, Tuesday, Wednesday at 8:30 p.m.)

THE MADMAN OF MONTPARNASSE – Crazy comedy with actor Koby Assaf. (Khan, Sunday at 8:30 p.m.)

ON ONE STAGE – A collage of two Irish plays (*Riders to the Sea*, by J.M. Synge; *At the Hawk's Well* by W.B. Yeats). A Khan Theatre production. (Khan, Monday at 8:30 p.m.)

ROOMMATES IN JERUSALEM – An adaptation of the play *Flatmates* by Shmuel Amid (in English). Presented by Jerusalem Stage. About Jewish-Arab relations. (Tzavta, Wednesday at 8:30 p.m.)

Tel Aviv area

ABANDONED PROPERTY – By Shlomit Lapid. Directed by Aharon Almog. (Tzavta, Tuesday through Thursday at 8:30 p.m.)

THE BAT – Confessions of a Jewish convert in a Jesuit order. Based on the story by Aharon Megged. (Old Jaffa, Hasimtah, Wednesday at 9 p.m.)

BAVTA – The story of a woman's fight for survival, based on 35 documents found by archeologists. A Habimah Theatre production. (Habimah, Rovina, tomorrow through Monday at 8:30 p.m.)

BIG AS THE ROOM – A woman's inner world unfolds through telephone conversations. (Old Jaffa, Hasimtah, tonight at 10)

CABARET – Eli Gorenstein does some soul-searching in "Once a Great Love." (Beit Leissin, Upper Cellar, Tuesday at 5 p.m.)

THE CHINESE – Comedy by Murray Schisgal. Directed by Niko Nitai. About a son who doesn't resemble his Chinese parents. (Old Jaffa, Hasimtah, tonight 10:30, Tuesday 9)

THE CONTRABASS – About a musician, his dreams and his reality, performed by Shmuel Atzmon. (Little Tzavta, tomorrow 9:30)

EXTREMITIES – Beit Leissin production. A thriller about an attempted rape. (Beit Leissin, tonight at 9, Thursday at 8:30 p.m.)

FREE COUPLE – By Dario Fo. Beit Leissin production. Comedy about a young couple's sexual experiments. (Ramat Gan, Ordea, tonight at 10)

GROS CALIN – Satire by Emile Ajar. Hasimtah production. (Old Jaffa, Hasimtah, tomorrow at 9:30 p.m.)

HAPPY DAYS – By Beckett. Directed by Geza Partos, performed by Thy 81 Studio. (1 Tiberias, tomorrow Monday, 9 p.m.)

KREUTZER SONATA – By Tolstoy. A study of sex and jealousy. (Beit Leissin, Upper Cellar, tomorrow at 9 p.m.)

LAST SUMMER – By Jean Chambers. A group of lesbians hold an annual gathering. (ZOA House, 1 Frisch, tonight at 10; Kfar Sava, Beit Berl, tomorrow at 9 p.m.)

THE MADMAN OF MONTPARNASSE – See J'lem. (Holon, Merkaz Sharett, tonight at 10; Old Jaffa, El Hamam, tomorrow at 9:30 p.m.)

THE MAINTENANCE MAN – Comedy by Richard Harris about a man's relationships with his ex-wife and his girlfriend. (Holon Mofet, tonight at 10; Rishon, Mofet, tomorrow at 9 pp.m.; T.A., Beit Leissin, Sunday at 8:30)

MAX, MAURICE, BELLA, MORDOCH AND ZEVISHK THE HORSE – Musical comedy about two small-time hoods and their dreams of a rosy future. (Beit Leissin, tomorrow at 8:30 and 11 p.m.)

MOTHER TABORI'S JOURNEY – By George Tabori. Directed by Jack Messenger. (Tzavta, tomorrow, Sunday at 8:30 p.m.)

PATIO – Short play by J. Heifner; Olyenka, monologue by Chekhov. By Thy 81 Studio (1 Tiberias, Sunday, Tuesday through Thursday, 9 p.m.)

THE ROTTEN HOUR OF SIX – Tzavta production. Comedy in verse. (Beit Leissin, Upper Cellar, tonight at 9 p.m.)

SHAKESPEARE'S WOMEN – ZOA House Drama Circle production (in English) dealing with life, love and men. (ZOA House, 1 Frisch, Tuesday, Wednesday at 8:30 p.m.)

SKIN – By Enula Shamir and Noga Eshed. A father-daughter relationship. (Old Jaffa, Hasimtah, tomorrow at 9 p.m.)

UNCLE VANYA – By Chekhov. Habimah Theatre production. (Habimah, Meskin, tomorrow through Thursday at 8:30 p.m.; Sunday also at 11 a.m.)

Haifa

MAX, MAURICE, BELLA, MORDOCH AND ZEVISHK THE HORSE – See T.A. (Municipal Theatre, Sunday, Monday at 8:30 p.m.)

Beersheba

THE TAMING OF THE SHREW – Shakespeare's script, but with a new Hebrew translation by Ehud Manor, contemporary dress and a gangland milieu. A Beersheba Theatre production. (Beersheba Theatre, tomorrow, Monday, Tuesday at 8:30)

Others

FREE COUPLE – See T.A. (Acre, Auditorium, Tuesday, Wednesday at 9 p.m.)

Sparks fly in 'Malice in Wonderland' (top); 'The Thirty Nine Steps' (above).

Choice pickings

FRIDAY

15.00 – **Centennial,** new Western series, Middle East Television.
22.15 – **The Thirty Nine Steps,** ITV feature film.
23.05 – **Between Friday and Saturday,** Radio Network Two. Studio guest is Professor Emmanuel Sivan.

SATURDAY

10.05 – **Hungarian Connection,** Ora Ardon tries to fathom why Hungarians are Israel's best satirists and political cartoonists, why humour more than paprika is the essential Hungarian ingredient. Radio Network One.
11.05 – **A Direct Smile,** with Hannah Laszlo, Radio Network Two.
13.05 – **Was it, or was it not?** Testing the authenticity of the Purim story. Radio Network Two.
18.00 – **The Rise and Fall of Haman,** The Voice of Music.
20.00 – **Purim** at Kibbutz Sde Eliyahu, ITV.
22.05 – **Bulbs and Lilies** – A Purim collage, Radio Network One.
22.30 – **A Night at the Opera** with the Marx Brothers. ITV.

SUNDAY

11.15 – **The Man from Clover Grove,** ETV feature film about a man who loved toys.
20.02 – **Allegro,** ITV.

MONDAY

14.15 – **A Connecticut Yankee in King Arthur's Court,** feature film starring Richard Basehart, Roscoe Lee Brown and Paul Rudd. ETV..
22.50 – **Spenser, Detective for Hire,** ITV.

TUESDAY

14.15 – **Sounder Part 2,** feature film set in 1930s Louisiana. ETV.
20.02 – **Are You Being Served?** British comedy series, ITV.
20.30 – **Kolbotek,** consumer affairs programme, ITV.

WEDNESDAY

17.30 – **Festigal '87,** children's song festival broadcast in two parts, ITV. Entertainers include Gidi Gov, Sarel Tsuriel, Alon Oliarchik, Yair Nitzani, Rikki Gal, Shula Cohen.
22.05 – **Malice in Wonderland,** feature film, ITV.

THURSDAY

21.30 – **444 Days to Freedom,** ITV. Documentary on the American hostages in Iran.
22.20 – **First Among Equals,** concluding episode, ITV.

...AND NEXT FRIDAY

22.10 – **North by Northwest,** ITV feature film with Cary Grant and James Mason.

TV & RADIO SCHEDULE

Friday March 13 – Friday March 20

Groucho provides alternative entertainment in 'A Night at the Opera.'

ON THEIR MARX

IN THEIR heyday, the Marx Brothers gave the impression that it was Purim all year round for them. Three of the famous siblings, Groucho, Chico and Harpo create hilarious discord in **A Night at the Opera**, providing sufficient mirth to set audiences around the world rolling around with laughter. In this 1936 film their campaign is to advance both the career and the romance of a promising young Italian tenor. Their interference almost undoes opera as an art form. The film will be screened on ITV tomorrow at 22.30.

PREMIERING AT 15.00 today on Middle East Television is the great adventure series of the American West, **Centennial**. The 20-hour film adaptation of the best-selling novel, introduced by its author James Michener, spans 100 years, the plot a fascinating blend of fact and fiction. Viewers see the development of a Colorado town through the lives of a variety of people of different backgrounds whose common dream and combined skills made the United States the country which she is today. Michener includes many of the ingredients which have kept generations of film-goers and television viewers spellbound – Red Indians, traders, trappers, gold-miners, homesteaders, ranchers, hunters, lawmen, outlaws, politicians, conservationists, profiteers and immigrants. The series will be screened daily, Monday through Friday, and will conclude on Monday, March 30.

ROBERT Powell, John Mills, Eric Porter and David Warner head the cast in the suspense thriller **The Thirty Nine Steps** at 22.15 tonight on Israel Television. The complicated plot centres on a plan to precipitate World War I by assassinating the Greek prime minister during a visit to London. A British intelligence officer who discovers the plan and confides in two cabinet ministers knows when they are murdered that he is next on the hit list. The friend with whom he takes refuge unwittingly becomes involved in a maze of espionage and murder.

MIDDLE East historian Professor Emmanuel Sivan is Yitzhak Livni's guest on **Between Friday and Saturday** on radio's Second Network at 23.05. The two compare Moslem fundamentalism with extreme Judaism and Christianity, speculating whether Egypt's late president Anwar Sadat was slain not because of the peace accord with Israel but because of religious conflicts in Egypt. Other points to be discussed include which side Israel should favour in the Iran-Iraq war and the difficulties encountered by a Middle Eastern affairs specialist who is unable to visit Arab countries. Livni and Sivan will also explore the similarities between the situation on the West Bank and those in Northern Ireland and Quebec.

COMEDIENNE and singer Hanna Laszlo's new solo show **A Direct Smile,** written and directed by Yossi Banai with musical arrangement by Yoni Rechter, was recorded during one of Laszlo's recent public performances. Highlights will be broadcast on Network Two at 11.05 tomorrow.

IS THE Purim story based on a historical event or is Megilat Esther merely the fruit of the imagination of a talented writer who based an eternal work of fiction on a handful of facts? Yehoram Gaon discusses the background to the Purim legend with Dr. Amnon Netzer and Professor Dov Noy at 13.05 tomorrow on **Was it, or was it not?** The radio programme was edited and researched by Yoel Rippel.

IT WOULDN'T be Purim without a Purimspiel, a tradition going back to at least 16th-century Europe, when yeshiva students dressed up as characters from the Purim story and re-enacted it, often writing their own dialogue, outside the houses of the wealthy in return for a meal and a few coins. **The Rise and Fall of Haman,** the Purimspiel which will be aired at 18.00 tomorrow on the The Voice of Music, is based on two texts: one handed down from Purim players in Vilna and another, a blend of

(Continued on page L)

[illegible]

FRIDAY

Robert Powell in the film The Thirty-Nine Steps Israel TV, 22.15

EDUCATIONAL TV

8.00 Teletext 8.03 Keep Fit 8.15 School Broadcasts 13.10 Teletext 13.15 Everyman's University 13.45 Tubby the Tuba – ballet-pantomime 14.00 Young Judea at 75 14.30 The Pallisers (part 9) 15.25 The Portion of the Week 15.45 100 Famous Paintings 16.00 A New Evening – Shabbat magazine

ISRAEL TV

ARABIC-LANGUAGE PROGRAMMES
16.30 News roundup
16.32 Love Boat
17.20 Songs
17.30 Arabic film
19.20 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at
20.00 with Shabbat songs
20.05 Shabbat Eve programme presented by Rabbi Shmuel Avidor Hacohen
20.15 Mabat Newsreel
21.15 Party Time – entertainment programme introduced by Rivka Michaeli
22.15 The 39 Steps. Don Sharp's 1978 version of John Buchan's spy novel stars Robert Powell, John Mills and Eric Porter
00.05 News

JORDAN TV (unofficial)

18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Throb 21.00 Weekly Review 21.10 Falcon Crest 22.00 News in English 22.20 Paradise Postponed

MIDDLE EAST TV

13.00 Woody Woodpecker 13.30 Westbrook Hospital 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: Centennial (part 1) 17.00 Super Book 17.30 Muppets 18.00 Webster 18.30 Family Ties 19.00 News 20.00 Fall Guy 21.00 Arabic Movie 22.30 Good News

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Puccini: Symphonic Prelude; Mozart: Concert Rondo K.269 (Zukerman, English Chamber/Barenboim); Hummel: Septet Op. 74; Falla: 7 Spanish Folksongs; Boildieu: Concerto for Harp and Orchestra 9.00 Mozart: Symphony No.38, "Prague"; Haydn: 2 Trios, "London" (Stern, Rostropovich, Rampal); Bizet: Suite, "Rome" (Birmingham/Fremaux); Boccherini: Quintet Op.30; Tchaikovsky: Arioso from "Moscow Cantata;" Gershwin: "American in Paris" (London Symphony); Strauss: Waltz 12.00 Regensburg Ensemble – Bach: Concerto for Violin and Strings; Vivaldi: Concerto for 2 Trumpets and Strings 13.05 Bach: Suite No.1; Mozart: Violin Concerto No.2 (Suk, Prague/Suk); Mozart: Serenata Notturna (English Chamber/Britten); Tchaikovsky: Suite No.4, "Mozartiana," "Franceska di Rimini" 15.00 Korngold: "In Italy" Overture; Bach: Italian Concerto; Steinberg: Purimic Variations on "Yonatan Hakatan"; Prokofiev: Lieutenant Kije Suite (Cleveland/Szell) 16.02 Beethoven: "Leonore" Overture No.1; Sibelius; Violin Concerto; Tchaikovsky: Suite from "Swan Lake"; Saint-Saens; Piano Concerto No.2 18.00 "Golden Generation" – Alfred Cortot, piano – Mendelssohn: Piano Trio Op.49 (Thibaud, Casals); Frank: Sonata for Violin and Piano (Thibaud) 19.00 Beethoven: String Trio Op.9 No.1 (Grumiaux); Brahms: Piano Trio No.2 20.05 Israeli Songs 20.30 Berlioz: Carneval Romain (London Symphony/Davis); Mozart: Musical Joke; Respighi-Rossini: "Magic Shop"; Saint-Saens: Carnival of Animals; Strauss: "Die Fledermaus" Overture; Offenbach: "Gaite Parisienne" 23.00 Renaissance and Baroque Music

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Songs and Tunes 11.10 School Broadcasts 11.30 Folksongs 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.00 Shabbat Eve Programme 16.05 Subject for Discussion 17.10 Hebrew songs 18.06 Literary Magazine 19.05 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Hebrew songs

RADIO 2nd

6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 All Shades of the Network – morning magazine 12.10 Opening Whistle – football programme 13.00 Midday – news commentary, music 14.05 No Reductions or Complimentary Tickets 16.05 Current Account 17.05 Behind the Headlines – media magazine 18.06 Balance 19.05 The Weekly Column 20.05 Shabbat songs 21.05 Sephardi Folksongs 22.05 Folk dances 23.05 Between Friday and Saturday – Yitzhak Livni talks with Middle East historian Prof. Emanuel Sivan 00.10 Hebrew songs

ARMY RADIO

6.05 Morning Sounds 6.30 Open Your Eyes – songs, information 7.07 Morning Supplement 8.00 Good Morning Israel 9.05 Have a Good Time – culture and entertainment magazine 11.05 Mama's Voice – special regards to soldiers 12.05 Sandals – with Dori Ben-Ze'ev 14.05 It's not Shabbat Yet – with Shlomo Artzi 15.05 Encore 16.05 Quiet songs 17.05 Documentaries 18.05 Successful Young Adults 19.05 Edna Evron's interview programme 20.05 Music and radio games 22.05 Smoke in your Eyes 00.05 Yoav Kutner's Radio and Transistor Show

SATURDAY

Groucho Marx in the film A Night at the Opera, Israel TV, 22.30

ISRAEL TV

ARABIC-LANGUAGE PROGRAMMES
16.00 The Last Five Minutes – film 17.30 Hadassah at 75 18.30 Entertainment 19.00 The Big Restaurant 19.30 News

HEBREW PROGRAMMES begin at
20.00 with a Purim programme, filmed at Kibbutz Sde Eliahu
20.30 The Cosby Show – comedy series starring Bill Cosby and Phylicia Ayers-Allen
21.00 Mabat Newsreel
21.30 Sports – Match of the Day
22.00 Candid Camera – with Arye Orgad
22.30 A Night at the Opera – Sam Wood's 1935 musical comedy stars the Marx Brothers
00.00 News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Music Box 21.10 Dad's Army 22.00 News in English 22.20 Feature film

MIDDLE EAST TV

13.00 Pole Position 13.30 The Littles 14.00 Dennis the Menace 14.30 Rainbow Adventure 16.00 English League Soccer 17.00 NBA Basketball 19.00 Italian League Soccer 20.00 Wrestling 21.00 Movie: Airport 1975 23.00 700 Club

VOICE OF MUSIC

7.11 Haydn: Cassation for Guitar, Violin and Cello; Handel: Concerto for Organ and Orchestra; Beethoven: Sonata for Horn and Piano; Debussy: "Children's Corner" (Martinon) 9.00 Music Quiz 10.00 Jerusalem Symphony Orchestra under Yuri Ahronovitch with Mitsuki Shirai, soprano, Alban Berg: 7 Early Songs; Bruckner: Symphony No.4 12.00 An Hour with James Galway 13.05 Bach: Suite No.4 (Paillard); Dvorak: Piano Quartet Op.87 (Rubinstein, Guarneri); Saint-Saens: Symphony No.3 (New York/Bernstein) 15.00 Musical Medley 16.00 "Who Knows the Tales of Hoffmann?" 17.00 Vera Weldman, violin, Emanuel Krasowsky, piano – Beethoven: Sonata No.10; Faure: Sonata Op.13 18.00 Radio Drama 19.00 My Concert 21.05 Opera – Offenbach: 3 One Act Plays (Monte Carlo/Rosenthal)

RADIO 1st

7.00 Programmes for Olim 7.30 Programme in Easy Hebrew 9.05 World of Science 9.30 Scientific Letter Box 10.05 Hungarian Paprika – humour 11.00 Radio Drama (repeat) 12.30 Hebrew songs 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.05 The Ways of Men 16.05 Ideas 17.10 Radio Story 17.40 Hebrew songs 18.06 Little Anthology of Poetry 18.30 Reading of *Megillat Esther* 19.30 Programmes for Olim 22.05 Radio College for Purim (repeat) 23.05 Humour

RADIO 2nd

7.10 Hebrew songs 8.05 Who's Sleeping? 9.05 A Matter of Taste – with Haim Keinan 10.05 Weekly News Magazine 11.05 Entertainment with Hanna Laszlo 12.05 Radio game 13.05 The Story of Esther – Fact or Fiction 14.11 First Applause 15.05 Songs and Goals 17.05 Beautiful Land 18.06 New Hebrew Words 18.30 Sports Magazine 19.05 Cinema Magazine 20.05 Weekly News Magazine (repeat) 21.05 Oriental Song Requests 22.05 Bible Reading and programme for the end of Shabbat 23.05 Soundtrack 00.10 Good Night – with Alex Talmor

ARMY RADIO

6.10 Morning Sounds 7.05 Hebrew songs 9.05 Happy Choir – children's programme 10.05 Entertainment and Hebrew Song Magazine 11.05 True Picture 12.05 Encore – with Hanna Laszlo 13.05 Personal Questions – Ya'akov Agmon talks to director Gilberto Tiffani 14.05 It all flows 15.45 641 Travels North 16.05 Cinema Magazine 17.05 Books Gentlemen, Books 18.05 Israeli Hit Parade 19.05 Foreign Language Hit Parade 20.05 On Jewish Tradition 21.00 Mabat – TV newsreel 21.30 Shabbat Cocktail 23.05 The making of a State 00.05 What's Doing for Purim

DAILY ENGLISH BROADCASTS ISRAEL RADIO

on 576 and 1458 kiloHertz
07.00-7.15 News and Press Review
13.00-13.30 News followed by:
SUNDAY – "This Land" travel magazine
MONDAY – "Mainstream" consumer and community affairs
TUESDAY – "Israel Mosaic" weekly magazine
WEDNESDAY – "With me in the studio" guest interview
THURSDAY – "Studio Three" arts magazine
FRIDAY – "Thank Goodness it's Friday"
SATURDAY – "Spotlight" people and issues in the news

SUNDAY

Gabi Gazit hosts Making an Issue, Radio 2nd, 8.05

EDUCATIONAL TV

9.00 Teletext 9.03 Keep Fit 9.15 Pretty Butterfly 9.40 Stories from Around the World 10.05 Jazz 11.00 The Man from Clover Grove – film 12.35 Animals Animals Animals 13.25 Laurel and Hardy 14.00 Teletext 14.03 Keep Fit 14.15 Venetian Carnival 15.30 Rehov Sumsum 16.00 This is It – live magazine 17.00 A New Evening – live magazine

ISRAEL TV

CHILDREN'S PROGRAMMES
17.30 Rolling – behind the scenes of a circus 18.00 Lucky Luke – animated Western
ARABIC LANGUAGE PROGRAMMES
18.30 News roundup 18.32 With the Stars 18.45 Inventions and Innovations 19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Allegro – music quiz
21.00 Mabat Newsreel
21.30 Dynasty – American series
22.20 Quotation Mark – literature programme hosted by Yaron London
23.00 The Twilight Zone – series of short films, the heroes of which are seemingly ordinary people, with supernatural powers
23.20 News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Who's the Boss 21.10 Documentary 22.00 News in English 22.20 Spearfield's Daughter

MIDDLE EAST TV

13.30 Another Life 14.00 700 Club 14.30 Good News 15.00 Arabic Movie 17.00 Flying House 17.30 Muppets 18.00 Punky Brewster 18.30 Silver Spoons 19.00 Sixty Minutes 20:00 Euble 21.00 Movie: Two Years before the Mast 22.30 Good News

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Mozart: Concerto for Oboe and Orchestra; Milhaud: Scaramouche Suite for Piano Duet (Eden, Tamir); Falla: Spanish Folk Suite; Faure: Masques et bergamasques 9.00 Poulenc: "Les biches," ballet; Rodrigo: Concert Serenade for Harp and Orchestra (Zabaleta); Rimsky-Korsakov: Capriccio Espagnol (Moscow Radio/Fedoseyev); Paganini: Violin Concerto No.2; Brahms: Variations on a Theme by Haydn (New York/Mehta); Gounod: "Faust," ballet music (New York/Bernstein) 12.00 Hillel and Ruth Zori, cello and piano – Beethoven: Sonata No.4; Kodaly: Sonatas for Cello 13.05 Beethoven: 12 Minuets; Mozart: Quartet for Oboe K.370; Quartet for Flute K.285; Bruch: Concerto for Violin (Weldman); Haydn: Sonata for Organ (Haselbock) 15.00 Contemporary Music 16.00 Vocal Works by Charpentier, Janacek and Haydn 18.00 "Evening Entertainment with the Orchestra" 19.00 Light Classical Music 20.05 Musical Medley 20.30 Purim Programme 21.30 Operetta 22.30 Purim Songs of the Sephardic Jews 23.00 Rachmaninov: Preludes for Piano; Tchaikovsky: Songs

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Compass – with Benny Hendel 9.05 Information for Listeners 10.05 Morning Pearls 11.05 Hebrew songs 11.30 Folksongs 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.05 Purim songs 16.05 Enrichment – youth magazine 18.06 Bible Reading 18.15 Reading of *Megillat Esther* 19.30 Programmes for Olim 22.05 Folk dances

RADIO 2nd

6.12 Reading of *Megillat Esther* 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 Making an Issue 9.05 House Call – with Rivka Michaeli 10.05 All Shades of the Network – morning magazine 11.30 Safe Journey 12.10 O.K. on Two 13.00 Midday – news commentary, music 14.30 Humour 15.05 Magic Moments 16.05 Songs and Readings for Purim 17.05 Economics Magazine 18.05 Excerpts from Yehonatan Gefen's new show 18.45 Today in Sport 19.05 Today – radio newsreel 19.35 The Jewish People 20.05 Oriental songs 22.05 Yiddish songs 23.05 Third Bell – arts magazine

ARMY RADIO

6.05 University on the Air 6.30 Open Your Eyes – songs, information 7.07 "707" – with Alex Ansky 8.00 Good Morning Israel 9.05 Skits and Humour – with Dori Ben-Ze'ev 11.05 Right for Purim 13.05 What's Doing Marathon 17.00 Evening Newsreel 18.05 Encore – with Hanna Laszlo 19.05 Historical Meeting 20.05 Popular songs 22.05 Information, regards and radio games for soldiers on duty 00.05 Purim Night Birds – songs, chat

MONDAY

Harry Belafonte in The Muppet Show, Middle East TV, 17.30

EDUCATIONAL TV

9.00 Teletext 9.03 Keep Fit 9.15 Rehov Sumsum [illegible] Stories from Around the World 10.10 This is It 11.00 [illegible] to Cosmo 11.25 Panto – children's show, starring [illegible] Rosanne and Shlomit Hagoel 12.10 The Little [illegible] animated film 13.00 This is It 14.00 Teletext 14.03 [illegible] 14.15 A Connecticut Yankee in King Arthur's Court based on Mark Twain's story 15.15 Purim Programme [illegible] This is It 17.00 A New Evening – live magazine

ISRAEL TV

CHILDREN'S PROGRAMMES
17.30 Somersaults
ARABIC-LANGUAGE PROGRAMMES
18.30 News roundup 18.32 Programme Trailer [illegible] Sports 19.30 News
HEBREW PROGRAMMES resume at
20.00 with a news roundup
20.02 That's Incredible
20.50 Beauty Spot – tips on hikes and trips
21.00 Mabat Newsreel
21.30 Three Up, Two Down – BBC comedy series [illegible] Angela Thorne, Michael Elphick, Lisette Anthony [illegible] Burdis
22.00 This is the Time
22.50 Spenser: For Hire – American suspense series [illegible] Robert Urich and Avery Brooks
23.35 News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in [illegible] 20.00 News in Arabic 20.30 Executive Stress 21.10 [illegible] the Conqueror 22.00 News in English 22.20 [illegible]

MIDDLE EAST TV

13.30 Another Life 14.00 700 Club 14.30 Shape-Up [illegible] Afternoon Movie: Centennial (part 2) 17.00 Super [illegible] 17.30 Muppets 18.00 Happy Days 18.30 Laverne & [illegible] 19.00 News 20.00 Magnum P.I. 21.00 Movie: The [illegible] 23.00 700 Club

VOICE OF MUSIC

6.02 Morning Melodies 7.09 L. Mozart: Rustic Wedding [illegible] Weber: Hungarian Andante and Rondo for Viola and Orchestra (Zukerman, English Chamber); Tchaikovsky: Excerpts from "Nutcracker" 9.00 Strauss: "Die Fledermaus" [illegible] Neumann); Shostakovich: Concerto for Piano, Trumpet and Strings; Milhaud: Scaramouche Suite; Stravinsky: [illegible] (St. Martin/ Marriner) 12.00 Ibert: Piece for Flute; [illegible] Sonata for Cello and Piano (Heled, Zak) 12.05 Debussy [illegible] Suite (Swedish Radio/Bertini); Saint-Saens: Sonata [illegible] inet and Piano 15.00 Music Appreciation 16.00 [illegible] Concert Halls – Light Classical Music 18.00 Emphasis [illegible] Performance 19.00 Wind Instrument Orchestra [illegible] Musical Medley 20.30 From Our Concert Halls – [illegible] Philharmonic under James Levine – Mozart: Serenade [illegible] Piano Concerto No. 24 (Brendel); Symphony No. 3[illegible] Then and Again 23.00 Rachmaninov: Preludes for [illegible] Tchaikovsky: Songs

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy [illegible] 8.05 Compass – with Benny Hendel 9.05 Information for Listeners 10.05 Morning Pearls 11.05 Hebrew songs [illegible] Folksongs 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes [illegible] Purim songs 16.05 A Place in the Middle 18.06 [illegible] Traditions 18.50 Bible Reading 19.05 Reflections [illegible] Portion of the Week 19.30 Programmes for Olim 22.05 [illegible] Man has a Star – with astrologist Ilan Packer

RADIO 2nd

6.12 Reading of *Megillat Esther* 6.53 Green Light – [illegible] corner 7.00 This Morning – news magazine 8.05 Making an Issue 9.05 House Call – with Rivka Michaeli 10.05 All Shades of the Network 11.30 Safe Journey 12.10 O.K. on Two [illegible] Midday – news commentary, music 14.30 Humour [illegible] Magic Moments 16.05 Songs and Readings for Purim [illegible] Economics Magazine 18.06 Purim Quiz 19.05 Today – [illegible] newsreel 19.35 Law and Justice Magazine 20.05 [illegible] Hit Parade 22.05 Jazz Corner 23.05 The Story of Esther [illegible] or Fiction (repeat) 00.15 Hebrew songs

ARMY RADIO

6.05 University on the Air 6.30 Open Your Eyes – [illegible] Information 7.07 "707" – with Alex Ansky 8.00 Good [illegible] ing Israel 9.05 In the Morning – with Leah Oz 10.05 [illegible] Break 11.05 Right Now – with Rafi Reshef 13.05 Good [illegible] In the Centre 15.05 What's Doing – with Erez Tal 16.05 [illegible] In the Afternoon 17.00 Evening Newsreel 18.05 Army [illegible] 19.05 Hebrew songs 20.05 Books Gentleman, Books [illegible] Mabat – TV newsreel 21.30 University on the Air [illegible] Popular songs 23.05 The 24th Hour 00.05 Night [illegible] songs, chat

TUESDAY

Ehud Manor introduces OK on Two, Radio 2nd, 12.10

EDUCATIONAL TV

8.00 Teletext 8.03 Keep Fit 8.15 School Broadcasts 14.00 Teletext 14.03 Keep Fit 14.15 Sounder, Part Two – film 15.45 Touring Israel – with Safi Ben Yosef 16.00 Robotrics 16.30 The Demjanjuk Trial 17.00 A New Evening – live magazine

ISRAEL TV

CHILDREN'S PROGRAMMES
17.30 News for Young Children 18.00 Mr. Belvedere – comedy series
ARABIC LANGUAGE PROGRAMMES
18.30 News roundup 18.32 Dangerous Professions 19.30 News
HEBREW PROGRAMMES resume at
20.00 with a news roundup
20.02 Are You Being Served? – BBC comedy series
20.30 Kolbotek
21.00 Mabat Newsreel
21.40 Second Look – focus on matters of moment
22.20 MacGyver – American action series starring Richard Dean Anderson
23.10 Benny Hill – British comedy series
23.40 News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 No Place like Home 21.00 Entertainment 22.00 News in English 22.20 The Fourth Arm

MIDDLE EAST TV

13.00 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: Centennial (part 3) 16.30 Heathcliff 17.00 Flying House 17.30 Muppets 18.00 Star Trek 19.00 News 20.00 The A-Team 21.00 MacGyver 22.00 Airwolf 23.00 700 Club

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Vivaldi: Concerto for 2 Horns, Strings and Orchestra; Mozart: Sonata for 2 Pianos (Lupu, Perahia); Rachmaninov: Piano Concerto No.2; Liszt: Les Preludes, Symphonic Poem No.3 (Masur) 9.00 Villa Lobos: Concerto for Guitar and Orchestra (Bream, London Symphony/Previn); Brahms: Piano Concerto No.2; Beethoven: Trio Op.1 No.3 (Yuval); Janacek: Suite "Ideal"; Poulenc: "Gloria" (New York/Bernstein) 12.00 Stephanie Grondona, guitar – Works by Bach, Walton and Granados 13.05 Haydn: Concerto for Trumpet and Orchestra (Andre, Philharmonia/Muti); Offenbach: Concert Rondo (Har Noy); Tchaikovsky: Franceska di Rimini 15.00 Young Music 16.00 From Our World Concert Halls – Bach: Brandenburg Concerto No.3; Pravin: Triolet; Scarlatti: 3 Sonatas 17.30 Max von Egmond – Baritone 18.00 From the Record Shelf 19.00 Offenbach: "La Belle Helene" Overture; Bernstein: Excerpts from "West Side Story"; Offenbach: Interlude and Barcarole from "Tales of Hoffmann" 20.05 Musical Medley 20.30 Festive Concert in honour of Hadassah – Israel Philharmonic Orchestra under Mendi Rodan with Ida Hendel – works by Ben-Haim, Brahms and Beethoven 22.30 Classic Jazz 23.00 Rachmaninov: Preludes for Piano; Tchaikovsky: Songs

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Compass – with Benny Hendel 9.05 Information for Listeners 10.05 Morning Pearls 11.10 School Broadcasts 11.30 Folksongs 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.05 Children's programmes 15.30 Education for all 16.05 Also Our Life 17.20 Everyman's University 18.06 Jewish Traditions 18.50 Bible Reading 19.05 Talmud Lesson 19.30 Programmes for Olim 22.05 Two by Two

RADIO 2nd

6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 Making an Issue 9.05 House Call – with Rivka Michaeli 10.05 All Shades of the Network – morning magazine 11.30 Safe Journey 12.10 O.K. on Two 13.00 Midday – news commentary, music 14.30 Humour 15.05 Magic Moments 16.05 Songs and Homework 17.05 Economics Magazine 18.05 Health and Medicine Magazine 18.45 Today in Sport 19.05 Today – radio newsreel 19.35 New World – environment magazine 20.05 Cantorial Requests 22.05 Once More 23.05 Quizzes

ARMY RADIO

6.05 University on the Air 6.30 Open Your Eyes – songs, information 7.07 "707" – with Eitan Lifshitz 8.00 Good Morning Israel 9.05 In the Morning – with Leah Oz 10.05 Coffee Break 11.05 Right Now – with Rafi Reshef 13.05 Good Place in the Centre 15.05 What's Doing – with Erez Tal 16.05 641 Travels North 16.15 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economics Magazine 19.05 Hebrew songs 20.05 Army Report (repeat) 21.00 Mabat – TV newsreel 21.30 University on the Air 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds – songs, chat

WEDNESDAY

Elizabeth Taylor in the TV movie Malice in Wonderland, Israel TV, 22.05

EDUCATIONAL TV

8.00 Teletext 8.03 Keep Fit 8.15 School Broadcasts 14.00 Teletext 14.05 Everyman's University 15.00 Pickwick Papers (part 9) 15.30 Pretty Butterfly 16.00 TV Game 16.30 The Demjanjuk Trial 17.00 A New Evening – live magazine

ISRAEL TV

CHILDREN'S PROGRAMMES
17.30 Festigal '87 – children's song festival (part 1)
ARABIC-LANGUAGE PROGRAMMES
18.30 News roundup 18.32 Agriculture Today 19.00 Health Magazine 19.30 News
HEBREW PROGRAMMES resume at
20.00 with a news roundup
20.02 From the Movies – cinema magazine
20.30 Between Two Stools – bi-weekly magazine
21.00 Mabat Newsreel
21.30 Moked
22.05 Malice in Wonderland. Gus Trikonis' 1985 TV movie stars Elizabeth Taylor and Jane Alexander
23.35 News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Three's Company 21.30 The Africans – documentary 22.00 News in English 22.20 Officers and Kings

MIDDLE EAST TV

13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: Centennial (part 4) 17.00 Super Book 17.30 Muppets 18.00 That's Hollywood 18.30 The Campbells 19.00 News 20.00 Simon & Simon 21.00 Remington Steele 22.00 Cagney & Lacey 23.00 700 Club

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Handel: Concerto Grosso Op.6/12 (JSO Members/Bertini); Rachmaninov: Piano Concerto No.1 (Ashkenazy, London Symphony/Previn); Schumann: Symphony No.1 (Vienna/Mehta) 9.00 Mozart: String Quartet K.421 (Guarneri); Schubert: Winterreise (Fischer-Dieskau, Moore); Bruckner: Symphony No.9 (IPO/Mehta) 12.00 Eldad Neumark, piano – Works by Schubert, Debussy and Gershwin 13.05 Vivaldi: Concerto for Oboe and Orchestra (Holliger, I Musici); Rossini: 6 Songs (Horne); Salieri: Piano Concerto (Ciccolini, Solisti Veneti/Scimone); Rossini: "Wilhelm Tell" Overture (Philadelphia/Ormandy) 15.00 Contemporary Music 16.00 Jerusalem Symphony Orchestra – Beethoven: Chorale Fantasy Op.80; Ma'ayani: Concerto for Viola and Orchestra (Binyamini/Shalon); Brahms: Symphony No.3 (Segal) 17.30 Music from the Distant Past 18.00 Portrait 19.00 Chopin: Fantasy on Polish Melodies (Arrau, London Philharmonic/Inbal); Dvorak: Symphony No.8 (Cleveland/Szell) 20.05 Musical Medley 20.30 Opera – Janacek: "Excursions of Mr. Broucek" 23.00 Rachmaninov: Preludes for Piano; Tchaikovsky: Songs

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Compass – with Benny Hendel 9.05 Information for Listeners 10.05 Morning Pearls 11.10 School Broadcasts 11.30 Education for all 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.30 Education for all 16.05 Women who prefer the Company of Women (repeat) 17.20 Everyman's University 18.06 Jewish Traditions 18.50 Bible Reading 19.05 Lesson in *Halacha* 19.30 Programmes for Olim 22.05 A Friend from the Same Planet

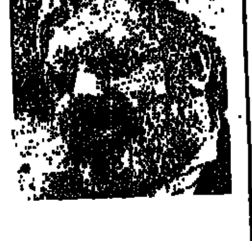
RADIO 2nd

6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 Making an Issue 9.05 House Call – with Rivka Michaeli 10.05 All Shades of the Network – morning magazine 11.30 Safe Journey 12.10 O.K. on Two 13.00 Midday – news commentary, music 14.30 Humour 15.05 Magic Moments 16.05 Songs and Homework 17.05 Economics Magazine 18.05 Spotlight 18.45 Today in Sport 19.05 Today – radio newsreel 19.35 Army and Defence Magazine 20.05 Folklore Magazine 21.05 Sephardi songs 22.05 Hebrew songs 23.05 Radio game (repeat) 00.15 Stage and Screen

ARMY RADIO

6.05 University on the Air 6.30 Open Your Eyes – songs, information 7.07 "707" – with Alex Ansky 8.00 Good Morning Israel 9.05 In the Morning – with Leah Oz 10.05 Coffee Break 11.05 Right Now – with Rafi Reshef 13.05 Good Place in the Centre 15.05 What's Doing – with Erez Tal 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Army and Defence Magazine 19.05 Hebrew songs 20.05 Edna Evron's interview programme 21.00 Mabat – TV newsreel 21.30 University on the Air 22.05 Popular songs 23.05 The 24th Hour 00.05 Classical Night Birds

THURSDAY



Raymond Burr in Centennial, Middle East TV, 15.00

EDUCATIONAL TV

8.00 Teletext 8.03 Keep Fit 8.15 School Broadcasts 14.00 Teletext 14.03 Keep Fit 14.15 Family Problems 15.00 Tau Tau 15.25 Rehov Sumsum 16.00 Keep Fit 16.10 Mrs. Pepperpot – animated film 16.30 The Demjanjuk Trial 17.00 A New Evening – live magazine

ISRAEL TV

CHILDREN'S PROGRAMMES
17.30 Macron 1 – science fiction 17.55 The Campbells 18.25 A look at Sdom
ARABIC-LANGUAGE PROGRAMMES
18.30 News roundup 18.32 TV Magazine 19.00 Meeting – current affairs 19.30 News
HEBREW PROGRAMMES resume at
20.00 with a news roundup
20.02 Mabat Sport
20.45 Programme Trailer
21.00 Mabat Newsreel
21.30 444 Days to Freedom – part 1 of a 2-part documentary about the 52 U.S. hostages in Iran
22.20 First Among Equals. Final part of a 10-part drama about English parliamentary life
23.10 Gallery – arts magazine
23.50 Language Corner, introduced by Avshalom Kor, and News

JORDAN TV (unofficial)

17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Paul Daniel's World of Magic 21.10 Remington Steele 22.00 News in English 22.20 Feature film

MIDDLE EAST TV

13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: Centennial (part 5) 16.30 Heathcliff 17.00 Flying House 17.30 Muppets 18.00 The Jeffersons 18.30 Doc 19.00 News 20.00 Hardcastle & McCormick 21.00 Facts of Life 21.30 Newhart 22.00 Moonlighting 23.00 700 Club

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Bach: Italian Concerto; Vivaldi: Concerto No.4 for Flute and Orchestra; Mozart: Concert Symphony for Violin, Viola and Orchestra K.364; Haydn: Concerto for Cello and Orchestra 9.00 Schubert: Symphony No.1; Dvorak: Piano Quartet Op.87; Schumann: Concert Piece for 4 Horns Op.86; 12.00 Beethoven: 6 Variations for Piano Op.34 (Berman); Bottesini: Dream, Tarantella 13.05 Dvorak: "Carnaval" Overture; Schumann: "Kreisleriana" (Arrau); Tchaikovsky: Suite No.3 (Vienna/Maazel) 15.00 Encounters 16.00 Mahler: Movement from Piano Quartet in A minor; Partos: Piano Quartet; Brahms: Piano Quartet Op. 25 17.30 Heincken: Sonata for Strings and Continuo; Bach: Sonata in A minor for Harpsichord 18.03 Music Anthology 19.00 Light Classical Music 20.05 Musical Meldley 20.30 Jerusalem Symphony Orchestra under Roger Norrington – Haydn: Symphony No.42; Beethoven: 12 Dances, Piano Concerto No.1; Haydn: Symphony No.103 23.00 "Golden Generation" – Alfred Cortot, piano – Mendelssohn: Piano Trio Op.49 (with Thibaud, Casals); Franck: Sonata for Violin and Piano (with Thibaud)

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Compass – with Benny Hendel 9.05 Information for Listeners 10.05 Morning Pearls 11.10 School Broadcasts 11.30 Education for all 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.30 Education for all 16.05 Books are Friends 17.20 Everyman's University 18.06 Jewish Traditions 18.50 Bible Reading 19.05 Lesson in *Tanía* 19.30 Programmes for Olim 22.05 I Have a Dream

RADIO 2nd

6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 Making an Issue 9.05 House Call – with Rivka Michaeli 10.05 All Shades of the Network – morning magazine 11.30 Safe Journey 12.10 O.K. on Two 13.00 Midday – news commentary, music 14.30 Humour 15.05 Magic Moments 16.05 Songs and Homework 17.05 Economics Magazine 18.05 Hebrew songs 18.45 Today in Sport 19.05 Today – radio newsreel 19.35 This Week in the Knesset 20.05 Roots – folklore magazine 22.05 Hebrew songs 23.05 Between Ourselves

ARMY RADIO

6.05 University on the Air 6.30 Open Your Eyes – songs, information 7.07 "707" – with Alex Ansky 8.00 Good Morning Israel 9.05 In the Morning – with Leah Oz 10.05 Coffee Break 11.05 Right Now – with Yossi Abadi 13.05 Good Place in the Centre 15.05 What's Doing – with Erez Tal 16.05 Four in the Afternoon 17.00 Evening Newsreel 18.05 Economics Magazine 19.05 Hebrew songs 20.05 Army and Defence Magazine (repeat) 21.00 Mabat – TV newsreel 21.30 University on the Air 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds – songs, chat

NEXT FRIDAY

Alfred Hitchcock directs the film North by Northwest, Israel TV, 22.10

EDUCATIONAL TV

8.00 Teletext 8.03 Keep Fit 8.15 School Broadcasts 13.15 Everyman's University 13.45 Teletext 13.50 Mrs. Pepperpot (repeat) 14.00 The Changing World of Charles Dickens 14.30 The Pallisers (part 10) 15.25 The Portion of the Week 15.45 100 Famous paintings 16.00 A New Evening – Shabbat magazine

ISRAEL TV

ARABIC-LANGUAGE PROGRAMMES
16.30 News roundup 16.32 Love Boat 17.20 Songs 17.30 Arabic film 19.20 Programme Trailer 19.30 News
HEBREW PROGRAMMES resume at
20.00 with Shabbat songs
20.05 Shabbat Eve programme presented by Rabbi Shmuel Avidor Hacohen
20.15 Mabat Newsreel
21.15 Interview Programme – introduced by Meni Pe'er
22.10 North by Northwest. Alfred Hitchcock's 1959 thriller stars Cary Grant, Eva Marie Saint and James Mason
00.20 News

JORDAN TV (unofficial)

18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Throb 21.00 Weekly Review 21.10 Falcon Crest 22.00 News in English 22.20 Paradise Postponed

MIDDLE EAST TV

13.00 Woody Woodpecker 13.30 Westbrook Hospital 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: Centennial (part 6) 17.00 Super Book 17.30 Muppets 18.00 Webster 18.30 Family Ties 19.00 News 20.00 Fall Guy 21.00 Arabic Movie 22.30 Good News

VOICE OF MUSIC

6.02 Morning Melodies 7.09 Strauss: Intermezzo and Waltz; Ravel: "Sheherazade," Song Cycle; Rimsky-Korsakov: "Sheherazade," Symphonic Suite (Chicago/Ozawa) 9.00 Berlioz: "King Lear" Overture No.4; Handel Excerpts from "Julius Caesar;" Brahms: Song from "4 Songs Op.17"; Walton: 2 Pieces from "Henry V" (St. Martin/Marriner); Bellini: Excerpts from "Romeo et Juliet"; Berlioz: "Romeo et Juliet," Symphony (excerpts) (Berlin Philharmonic/Maazel) 12.00 Mitsuko Shirai, soprano – Wolf: 5 Songs; Mahler: 3 Song; Berg: 7 Early Songs 13.05 Mozart: Piano Concerto No.25; Beethoven: Symphony No.2; Chopin: 24 Preludes (Perahia) 15.00 "For Shabbath" 16.00 Brahms: Symphony No.2; Mozart: Concerto No.1 for Horn and Orchestra (Tuckwell, St. Martin/Marriner); Beethoven: Symphony No.9 (New York/Mehta) 18.00 "Golden Generation" – Alfred Cortot, piano – Debussy: Sonata for Violin and Piano (with Thibaud); Beethoven: Trio No.6 "Archduke" (Thibaud, Casals); Faure: Lullaby 19.00 Mozart: String Quartet K.159 (Amadeus); Schubert: Trio Op.100 (Beaux Arts) 20.05 Israeli Songs 20.30 Brahms: Academic Festival Overture (Vienna); Kodaly: Variations on Hungarian Folk Song (Philharmonia Hungarica/Dorati); Granados: Spanish Dance No.5; Britten: Suite on English Folk Melodies; Copland: Appalachian Spring; Alfven: Swedish Rhapsody No. 3 (Bournemouth/Berglund) 23.00 Renaissance and Baroque Music

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Songs and Tunes 11.10 School Broadcasts 11.30 Folksongs 12.05 Mid-East Medley 13.00 News in English 13.30 News in French 14.06 Children's programmes 15.00 Shabbat Eve Programme 16.05 Subject for Discussion 17.10 Hebrew songs 18.06 Literary Magazine 19.05 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Hebrew songs

RADIO 2nd

6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light – drivers' corner 7.00 This Morning – news magazine 8.05 All Shades of the Network – morning magazine 12.10 Opening Whistle – football programme 13.00 Midday – news commentary, music 14.05 No Reductions or Complimentary Tickets 16.05 Current Account 17.05 Behind the Headlines – media magazine 18.06 Balance 19.05 The Weekly Column 20.05 Shabbat songs 21.05 Songs for the Road 22.05 Folk dances 23.05 Between Friday and Saturday – Yitzhak Livni talks with journalist Dan Margalit 00.10 Hebrew songs

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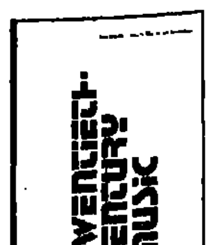

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FACE TO FACE

(Dan Landau)

MENASHE Raz, presenter of the late night news on Israel Television and moderator of the controversial live talk show *Free Entry*, doesn't consider himself a star. Nor does he see his rise to prominence as something sudden.

"I was known but I wasn't necessarily a familiar face," he tells *The Jerusalem Post* as he relaxes momentarily during his long work day, feet propped up on the desk. A series of telephone calls intrude on our conversation. Raz excuses himself.

There's a further interruption when veteran ITV newsman Danny Pe'er knocks on the door to ask a favour. He's feeling a little off-colour and he'd rather not read the *Mabat* news that night if he can find a replacement. Raz agrees without any fuss. It's no big deal after all to change into a suit and read what someone else has written.

That's the essential difference between *Mabat* and the late night news programme. Nowadays, his only input vis-a-vis *Mabat* is presentation. But for his own news programme he's his own man. He decides which news items will be featured; he writes his own scripts; he edits; he presents and he interviews. In other words, it's his show.

It's different with *Free Entry*. Although he's the one who asks provocative questions and his is the face that enters the nation's living rooms, Raz emphasizes that *Free Entry* is a team effort and not a one-man show, and that the credit for its success belongs more to producer Aviva Milgellter than anyone else. He's involved in the decisions surrounding the theme of each programme and does a lot of his own investigative research to complement the intensive data digging which is done by the show's researchers.

Each programme takes a whole month of advance preparation, he discloses. Although he would like the programme to become even more controversial than it is already in bringing sensitive issues to wider public attention, he is proud of the fact that *Free Entry* is an example of "a partnership cooperation between the electronic and print media." Panellists on the show always include a print-media journalist whose specialization is the subject under discussion. Aside from anything else, it helps to introduce the public to the face behind the by-line.

A FORMER radio personality, Raz came to ITV 12 years ago. Working on documentaries and as a field reporter, Raz won a prize for his excellent documentary which lifted the lid of secrecy on the terrible conditions in Israeli prisons. When he was a documentary and field reporter, his face seldom appeared on screen and he was able to mingle with the crowd in the comfort of anonymity.

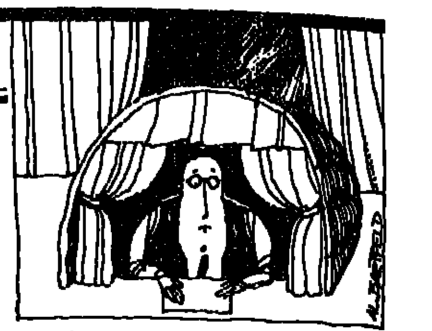
Those days are gone. Privacy is a rare luxury. Whether he's walking down the street, driving in his car or riding in an elevator, people recognize him and point him out. Often they stop to talk to him as if he were a childhood friend. "They think I'm public property because I turn up in their homes five nights a week."

After the *Free Entry* programme dealing with the Jewish Agency, Raz took his family for an outing to Mount Hermon. He was besieged by people who wanted to add to his fund of knowledge about the Jewish Agency. There was no polite way of fending them off. The situation became so intolerable that his seven-year-old son Jonathan said, "Daddy, let's get out of here."

In the early days of ITV, announcers believed they were more impressive if they were aggressive. Raz comes from the opposite camp and contends that you can get as much if not more out of an interviewee in a quieter, more considerate manner. He equates aggressiveness with immaturity and lack of self-confidence.

Although he's quite happy doing what he's doing, Raz occasionally hankers to be out in the field again. "There's nothing quite as exciting and rewarding as field work," he says. Maybe one day, he'll go back to it, but not for a long while to come. □

SKIT SHOW



THE FAMILIAR songs stylishly delivered for 40 years by Shoshana Damari and Yaffa Yarkoni in IDF bases and on battlefronts from Suez to Lebanon, will this coming Independence Day receive a new interpretation. The young trainees and officers at Hazerim Air Force base are probably more tuned in to Rita and Yardena Arazi than to either Damari or Yarkoni whose renditions mean more to their fathers and grandfathers than to them. So the main entertainment programme on Israel Television on Independence Day this year will contain some of the enduring old songs, but not the stars who made them famous.

There will also be some more recent compositions including a brand new song – *Hala* – Onwards, specially composed for the occasion by Naomi Shemer, 20 years after she wrote *Jerusalem of Gold*.

Rita and her husband Rami Kleinstein were on hand for the recording of the programme last week, as was Yardena Arazi. Also appearing are Haim Moshe, Hakol Over Habibi, IDF entertainment groups from Central and Northern command and Yehoram Gaon. It was Gaon who received the loudest and longest ovation from the huge crowd which included the wives and children living on the base, but the real show stealer was Sefi Rivlin, whose miniskits were a riot. Others in the laughs brigade are Meir Suissa and Yossi Barak.

ITV was working on the programme for a month before the actual recording session, said producer Dahlia Steiner.

Steiner had repeatedly asked the younger members of the audience to clear the way for dance troupes and roving cameras and had literally shooed them off the floor where they squatted in front of the first rows of chairs. But whenever her attention was distracted by something else, the kids crept forward to the front until they were literally a carpet of bodies between the stage and the adult audience.

During the last week prior to the recording session, the ITV crew virtually lived on the base, recording rehearsals which included songs not sung on the night of proper recording session. Some of these pieces may be incorporated into the final two-hour programme.

What should be edited out is a distasteful skit by blonde sexpot, Pnina Rosenblum who turned up as Jungle Woman in an animal print leotard and a caveman style fur coat of swinging layered skins.

The $40,000 production has nothing of spectacular merit. It is mostly wholesome family-style entertainment.

There have been better Independence Day programmes such as last year's *This Is Your Life* tribute to Yaffa Yarkoni. But taking into account that Independence Day is a day of light-hearted celebration, the combination of song, dance and jest works out fine. □

Marx

(Continued from page I)

Yiddish and German, which appeared in print in Germany in 1708.

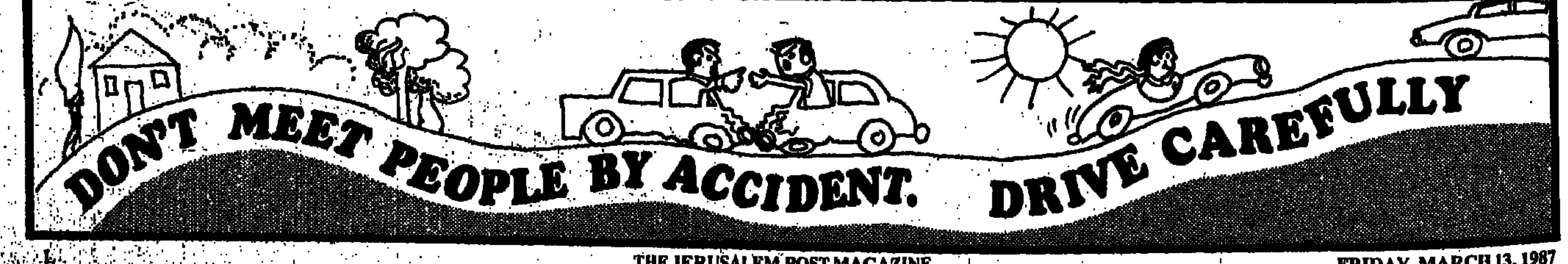
PURIM highlights on Israel Television include a **Purim** event at Kibbutz Sde Eliyahu, which will be broadcast at 20.00 tomorrow; and later in the evening an Israeli-style *Candid Camera*, with Arye Orgad as the provocateur. Orgad, usually an investigative reporter or director for *Kolbotek* or news-reader for *Mabat*, demonstrates that he also has a fine sense of humour.

BITCHINESS was a quality which two of Hollywood's greatest gossip columnists, Hedda Hopper and Louella Parsons, had in common. Both reigned over Hollywood during the 1930s and 1940s and could make or break a show or its lead role players with the stroke of a pen. Vicious rivals, the two women made a point of never appearing anywhere together, keeping well apart from each other at gala events. A lot of people in Hollywood forgot that Hedda and Louella were once best friends, the rift between them beginning after Louis B. Mayer pushed Hedda out of acting and into writing. Eventually, Louella and Hedda did get together again – and the sparks flew. The meeting sets the tone for ITV's Wednesday screening of **Malice in Wonderland** starring Elizabeth Taylor and Jane Alexander. Less than two years old, the film was number 53 in Elizabeth Taylor's long and varied career.

(Micha Kirshner)
Hannah Laszlo clowns around and sings in her solo show, 'A Direct Smile.'

ONE WOULD expect the reconstruction of events related to the capture in November 1979 of 52 American hostages by Iranian Moslem fundamentalists to be titled *Yellow Ribbon*. That was the symbol which sustained not only the prisoners and their families, but all of America. Canadian producer and director Les Harris selected a less sentimental alternative: **444 Days to Freedom**. The two-part series which begins at 21.30 on Thursday integrates news clips with eyewitness reports of the 15-month harrowing experience.

FANS who've read Jeffrey Archer's **First Among Equals** already know who is destined for Number 10 Downing Street. However, a surprise may be in store. The final script may not be faithful to the last chapter of the book since two separate endings were filmed. Even Archer himself hadn't made up his mind which party would get into power until he was writing the last chapter of the book, basing his choice not on political bias, but on the characters he had created. To find out whether it's the same character on screen, tune into ITV at 22.20 on Thursday. □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ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ – With well-known musicians. (Pargod, today at 1:30 p.m.)

COMBO II PARGOD – Jazz-rock, hard bop. (Pargod, Sunday at 9:30 p.m.)

DON'T HOLD ME TO MY WORD – Hanoch Rosenne's new pantomine show. (Jerusalem Theatre, Rebecca Crown, tomorrow at 9 p.m.)

DUDU TOPAZ – In his new show "Without a care." (Sherover Theatre, Wednesday 9)

FACING EAST TRIO – Jazz, original music with an Oriental flavour. (Pargod Tuesday at 9:30 p.m.)

HAGASHASH HAHIVER – Humour and satire. (Sherover Theatre, tomorrow 9)

IN SIXTH HEAVEN – Guitar with Miguel Herstein playing his own music, influenced by Far and Middle East tunes. (Pargod, Thursday at 9:30 p.m.)

JAZZ EVENING – With moderator/pianist Danny Gottfried and some of the best Israeli musicians. Series of five covering '20s-60s. (Khan, Thursday at 8:30 p.m.)

JAZZ-ROCK – With the "Keshet" band. (Pargod, Wednesday at 9:30 p.m.)

MUSICAL MELAVE MALKA – The Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 8:30 p.m.)

PARGOD PURIM PARTY – Jazz and rock in Yiddish with the Freedom Avenue Band. (Pargod, Monday at 9:30 p.m.)

POETS AND THEIR POETRY – Host Simon Lichman, poets Shirley Kaufman, Hamutal Bar-Yosef. (Hebrew and English.)(Ticho House, Thursday at 8:30 p.m.)

PURIM DANCE FREE – Into the night. Moderator Dina Gal. Especially festive, with entertainers. Come in costume. (ICCY, Emek Refaim 12, Sunday at 8:30 p.m. Buses 18, 14, 4)

SHLOMO YIDOV – Musician and singer. (Tzavta, tonight at 10 p.m.)

THE THREE WAYS – Sing folksongs in Yiddish, Ladino, Russian, English and more. (Pargod, tomorrow at 9:30 p.m.)

VERTICAL BLUE – Blues and rock. Party after performance. (Khan Club, Thursday at midnight)

Tel Aviv area

BLUES – With Hovav Ben Sa'adia and Yuval Chen. (Café Royal, Monday at 9:30 p.m.)

"BOSSEM" – Israeli top rock band. Hard rock from '60s and '70s. (Rock Café, 92 Herbert Samuel, Sundays from 9 p.m.)

DON'T HOLD ME TO MY WORD – See J'lem. (T.A., Bar Ilan Univ., Sunday at 9 p.m.; Beit Lessin, Thursday, Wednesday at 8:30 p.m.; Rishon Lezion, Tzavta, Monday at 9 p.m.)

FOLKROCK – Vocals, guitar, drums. (Old Jaffa, Hasimtah, tonight at 12:30)

JAZZ – From the Other Side group. Evening of jazz, blues and soul. (Old Jaffa, Hasimtah, tomorrow at 11 p.m.)

JAZZ – Albert Piamenta's new band plays original pieces. (Tzavta, tomorrow at 5 p.m.)

KORIN ALAL – Sings songs from her first album, "Motek." (Beit Leissin, Upper Cellar, tonight at 11:30 p.m.)

MAMI – Rock fantasy. Produced and directed by Hillel Mittelpunkt. (Tzavta, tonight at 10)

MATTI CASPI – With the Parvarim Duo in a programme of South American Songs. (Neve Tzedek, tonight at 10)

MEIR ARIEL – Sings his songs. (Old Jaffa, Hasimtah, Monday at 9 p.m.)

NOON MUSIC – With the Third Rib group. (Café Royal, today at 11:30)

ON A LOW FLAME – Avner Strauss presents original guitar pieces, flamenco, jazz songs. (Ramat Hasharon, Yad Lebanim, tomorrow at 8:30 p.m.)

ON HIS FACE – By Jonathan Geffen. Songs, monologues, improvisations – about confessions at bars. Plus Alon Olearchik. (Kfar Sava, Beit Berl, tonight at 10; T. A., Beit Leissin, Monday at 8:30 p.m.)

STAND UP COMEDY – Well-known local humorists improvise. (Beit Leissin, Upper Cellar, Thursday at 10 p.m.)

UPPER JAZZ CELLAR – With singer Gabi Dahan. (Beit Leissin, Upper Cellar, Sunday at 9.45 p.m.)

YAFFA YARKONI – Old and new songs, stories, plus guest artists. (Beit Leissin, Upper Cellar, Wednesday at 9 p.m.)

YEHUDA POLIKER – Sings his best hits. (Herzliya, Daniel Tower Audit., tonight at 10)

Haifa

DON'T HOLD ME TO MY WORD – See J'lem. (Shavit, tonight at 10)

JAZZ – Amikam Kimelman and band, plus jam session. (Davka Theatre, Thursday at 10 p.m.)

PURIM BALL – With guest singer Ariel Zilber. Dancing, plus surprises. (Davka Theatre, Sunday at 9 p.m.)

Others

APPLES OF GOLD – Film recounting the history of the Jewish people. (Eilat, Moriah Hotel, Wednesday at 8:30 p.m.)

DON'T HOLD ME TO MY WORD – See J'lem. (Kfar Menachem, Thursday at 9 p.m.)

'One One Stage,' a collage of two Irish plays, produced by the Khan Theatre.

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

PIANO AND CELLO RECITAL – Marina Bondarenko and Zvi Harel. Works by Stravinsky, Bach, Mussorgsky. (Tzavta, tomorrow at 11:11 a.m.)

MUSICAL MASQUERADE – Purim-flavoured programme. Pianists Haim Alexander, David Dolan; flutist Avigail Dolan. (Zionist Confederation House, Yemin Moshe, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA – Conductor Mendi Rodan. Soloist Ida Haendel, violin. Works by Ben-Haim, Brahms, Beethoven. (Binyenei Ha'uma, Sunday at 9 p.m.)

CHAMBER MUSIC SERIES – Concert No. 6. Boris Goldstein (Germany), violin; Julia Goldstein, piano. Works by Mozart, Bloch, others. (Gerard Behar, Leo Model Hall, Tuesday)

RUSSIAN COMPOSERS – Rachel Shulov, soprano; Lev Boguslavsky, Ora Rothem-Nelken, piano. Works by Tchaikovsky, Shostakovich, Mussorgsky. (Rubin Academy, Givat Ram, Wednesday)

PRINCESS IDA – Three-act operetta by Gilbert and Sullivan, with the Light Opera Group of the Negev. Fully staged, in English, with orchestra. (Sherover Theatre, Thursday)

JERUSALEM SYMPHONY ORCHESTRA – Conductor Roger Norrington. Soloist Lilian Kallin (U.S.), piano. Works by Haydn, Beethoven. (Jerusalem Theatre, Henry Crown, Wednesday, Thursday)

Tel Aviv area

THE ISRAEL LYRE TRIO – Uri Shoham, flute; David Chen, violin, viola; Irena Kagnnowsky-Kessler, harp. Works by Faure, Debussy, others. (Tzavta, tomorrow 11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA – Conductor Giuseppe Sinopoli. Soloists Waltraud Meier, mezzo-soprano; Jon Vickers, tenor. Works by Schubert, Mahler. (Mann, tomorrow)

THE BARTOK QUARTET – (Hungary.) Quartets by Haydn, Bartok, Beethoven. (Rehovot, Wix, Monday)

THE BARTOK QUARTET – (Hungary.) With Eli Heifetz, clarinet. Works by Haydn, Bartok, Brahms. (Tel Aviv Museum, Tuesday)

"TONES AND VOICES" – Israel Chamber Orchestra. With the Vienna Boys Choir. Conductor Georg Stangelberger. Works by Pergolesi, Britten, Strauss, others. (Tel Aviv Museum, Wednesday, Thursday)

Haifa

HAIFA CHAMBER MUSIC SOCIETY – The Bartok Quartet (Hungary). Works by Mozart, Bartok, Beethoven. (Beit Harofeh, tomorrow)

A CAPELLA CONCERT – With the "Gittit" Choir and Youth Choir of Rubin Conservatory. Works by Bach, Ben-Haim, Grieg, Mozart, others. (Latin Carmelite Church, Hameginim 80, Tuesday and Wednesday)

Beersheba

ISRAEL SINFONIETTA BEERSHEBA – Conductor Noam Sherif. Soloist Carlo Ciarpa (Italy), violin. Works by Mozart, Bizet, others. (Keren Hall, tomorrow)

Others

PRINCESS IDA – See J'lem. (Kfar Menachem, Beit Habanim, Tuesday at 9 p.m.)

DANCE

Jerusalem

FREE DANCE STAGE – Folklore and folkdancing performed by youth troupes. (Jerusalem Theatre, Rebecca Crown, Thursday at 8).

HORA JERUSALEM. – Israel folkdancing and singing troupe. With the "Hora Ne'urim" dance troupe. (Sherover Theatre, Tuesday 9)

TNUATRON – Hapoel's dance group in a combination of movement and theatre. (Sherover Theatre, Monday at 4 p.m., Tuesday, 8:30)

VIENNA OPERA BALLET – Programme A: Scenes from Vienna (J. Strauss), works by Wiesenthal, Kylian. Programme B: Works by Jiri Kylian (music: Janacek, Haydn, Berg). (Sherover Theatre, Prog. A – tomorrow 9 p.m., Sunday 4 p.m.; Prog. B – Sunday 9 p.m)

YOUNG JERUSALEM BALLET – Purim carnival. (Sherover Theatre, Monday 11 a.m.)

Haifa

BATSHEVA DANCE COMPANY – Works by Gene Hill Sagan, Daniel Ezralow, Ohad Naharin. (Municipal Theatre, Tuesday 8:30).

KIBBUTZ DANCE COMPANY – Peter and the Wolf (Prokofiev); Carnaval des Animaux (Saint-Saens) Choreography: Rami Bar. (Auditorium, Sunday 11 a.m.)

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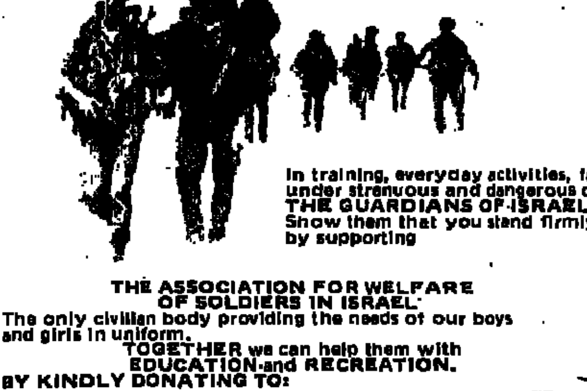

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Taste

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LIKE AVIS, glatt kosher Chinese restaurants apparently try harder. At least, that is the impression that I have from eating at Butterflies.

From the Hebrew-speaking Chinese waitress, to the little tray on the table, with soy sauce, vinegar and hot pepper oil, three essential Chinese condiments, there appears to be a little more thought and effort regarding detail.

The decor is also impressively Chinese, a veritable warehouse of Chinese objets d'art fastened to the walls and hanging from the ceiling. The service was pleasant and attentive.

Eschewing the more conventional items, we opened our meal with fried wontons. The little, meat-filled dumplings were particularly light and crisp and the filling tasty. It was at this point that I especially appreciated the selection of seasonings on the table, because I mixed my own sauce – a hot, sour, peppery concoction – rather than use the bright red, sweet and sour sauce served with the wontons.

Haim Shapiro

That this was a wise move became more apparent when I tasted the other appetizer we had ordered, a "Chinese salad." Made with grated carrots and sprinkled liberally with sesame seeds, the "salad" was liberally seasoned with vinegar and sugar, a bit too sweet for my taste. I recalled with yearning the spicy Chinese pickles that were a regular part of the menu in even the most humble eating places in Taiwan and wondered whether many Israeli diners might not prefer them to the so-called "salad."

AIMING for a wide variety in the main course, I hit upon two dishes that were exquisite, and one that was unbelievably bad.

I will describe the bad dish first. The lemon chicken, for that's what it was, was made with what appeared to be frozen chicken schnitzel, sliced up into little pieces and covered with a sauce that was only slightly more sophisticated than jam.

It is difficult to believe that it appeared on the same table with an exquisite portion of bean threads, those thin, slippery things that look like noodles but are far nicer, served with a meat sauce. The texture was outstanding, and the taste was excellent as well. Not overly spicy, it added a whole new dimension to our meal.

Quite different, but no less tasty was the duck in hot garlic sauce. Here too, the "hot" sauce was not very peppery, but it was certainly well seasoned and went well with the pieces of duck and selection of vegetables that made up the dish.

With all this, we had rice, a fried rice with little shreds of egg and green peas. We washed all this down with an aromatic tea, served in a sort of institutional coffee pot with little coffee cups.

The meal had been very satisfying and sweet enough so that we felt no need for dessert.

The bill came to NIS 57.00 This restaurant is proof that Chinese food need not include non-kosher ingredients. □

Crosswords

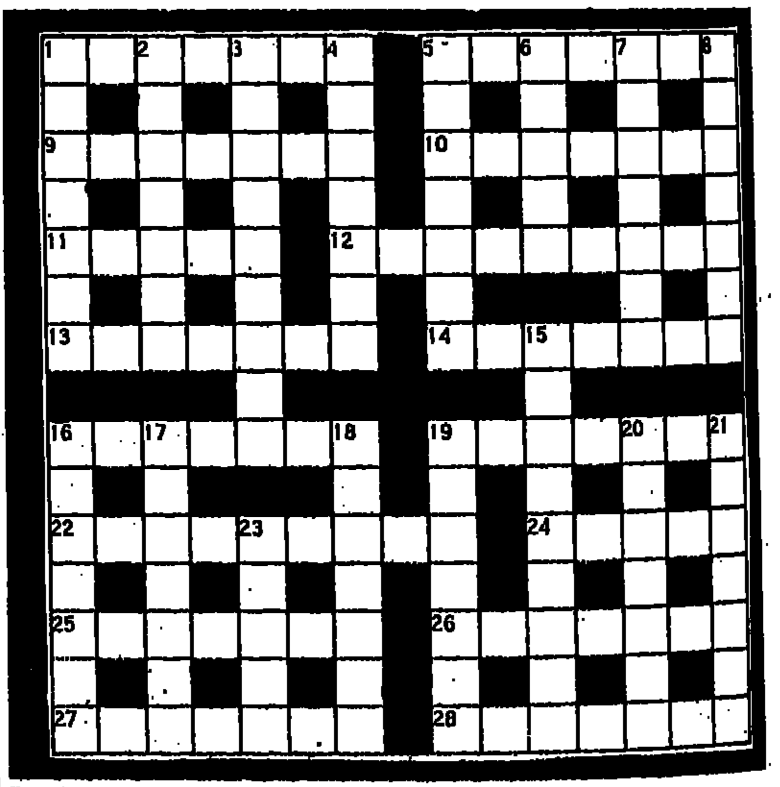
Two-in-one

ACROSS

1 Ship R.S.M. ordered to get seafood (7)
5 Branch members brought to book (7)
9 Go down it to get under way! (7)
10 A rush by the water? (7)
11 Pays regard to appearances (5)
12 Falls cold, as the lion bursts out (9)
13 More than one song tides it over (7)
14 Stray, and go very vulgar! (3,4)
16 Treated one not easily provoked (7)
19 Upright members of the church or temple (7)
22 Not out to put it right? That's wrong (9)
24 Everyone grows this back in well-manured loam (5)
25 Unimportant seed removed from revitalised hybrid (7)
26 To sum up about the wine — it has a fishy taste! (7)
27 Austral'an archeologists? (7)
28 Being foiled, pushes in (7)

DOWN

1 Point to a Parliamentarian the French head of Department tried (7)
2 Has no stocks left for deserts (4,3)
3 Drunk, in defiance of the law, gets us lit up at night (9)
4 Is very angry about views put in an article (7)
5 Piece of newspaper separating the cards (7)
6 Henry abandons search for reform of land measures (5)
7 Sort of music associated with quavers! (7)
8 Tree-rat turns to go back (7)
15 High command? (4,5)
16 Wrote capitally! (7)
17 Going like clockwork! (7)
18 Plants crossed out on it, might one say? (7)
19 Stop up with high temperature, being fired for no good reason . . . (3,4)
20 . . . and hard up gunner takes a couple to America (7)
21 Leading oarsmen employed by swimmers (7)
23 European liquid asset held by German banks (5)



Quickie

ACROSS

1 Comes back (7)
5 Wine kept in them (7)
9 Assists a traveller (7)
10 To chain up (7)
11 E.g., Romeo (5)
12 Great surprise (9)
13 Make out visually (7)
14 Piece of furniture (7)
16 A down payment (7)
19 Dragged river-beds (7)
22 Parthenon stands on it (9)
24 Transparent substance (5)
25 Exploding weapon (7)
26 Walking drunkenly (7)
27 Torn rags (7)
28 Perils (7)

DOWN

1 Shot full of holes (7)
2 Does very well (7)
3 Wind instruments (9)
4 To keep up (7)
5 Order (7)
6 Open an abcess (5)
7 Bowmen (7)
8 Protection (7)
15 Type of tree (9)
16 Unwanted air current (7)
17 Omen (7)
18 Ship's steering devices (7)
19 Wanted (7)
20 Form of stone (7)
21 Measures of medicine (7)
23 Piece of crockery (5)

Yesterday's solutions

P	I	N	A	F	O	R	E		A	B	A	C	U	S
L		O		I		A				Y		A		A
I	N	D	I	G	E	N	T		A	D	D	L	E	D
G		E		H		G		S		E		E		S
H	E	A	R	T	F	E	L	T		G	E	N	E	T
T		L				R		E		R		D		O
			I	C	E	S		T	H	E	F	A	I	R
B		S		R						E		R		Y
R	E	P	R	O	O	F		T	E	S	T			
I		A		S		E		U				A		E
N	O	R	M	S		T	U	R	N	T	A	B	L	E
G		R		F		E		N		H		O		L
O	R	I	G	I	N		F	R	E	E	H	A	N	D
F		N		R				E		S		R		O
F	A	G	G	E	D		A	D	D	E	N	D	U	M

ACROSS: 1 Universe, 7 Alley, 8 Betrothal, 9 Nan, 10 Rook, 11 Morose, 13 Bather, 14 Bootle, 17 Shower, 18 Prim, 20 Mat, 22 Economist, 23 Laird, 24 Retainer. DOWN: 1 Umber, 2 Introit, 3 Eros, 4 School, 5 Alone, 6 Cyanide, 7 Alcohol, 12 Beloved, 13 Bramble, 15 Torsion, 16 Remote, 17 Staid, 19 Motor, 21 Coca.

Solutions to the crosswords appear in Sunday's Jerusalem Post.

Marketing with Martha

Martha Meisels

Night visitors

THE LAST time I cleared airport security to return to Israel, nobody seemed to notice that I was carrying America's new secret weapon, called Combat. I had one package for myself, and another for a senior IDF officer. Both of us were after the same enemy – the common cockroach.

The product consists of bait trays with a new insecticide, and it seems to work. Even the sedate *New York Times* wrote in praise of it. After three months of effortless combat – with Combat, I won't claim that my kitchen is totally roach-free, but it comes close. In fact, I don't recall better results except in the immediate months after I've had a professional exterminator round.

Combat, however, is effective for only three months, and then the little poisoned bait trays must be replaced. So far, I haven't seen this product for sale in Israel.

With time running against me, and in favour of the roaches, I paid a visit to Rafi Lidror, chief medical entomologist at the Ministry of Health, and, as such, the country's top official expert on cockroaches and other creepy-crawlies. His department instructs and licenses the professional exterminators, approves the chemicals which they may use and those which the general public can buy, and also dispenses advice and warnings on insect control.

I had always assumed that a certain degree of cohabitation with cockroaches was an inescapable fact of Israeli life. Rafi Lidror claims otherwise. He says a roach-free home is a realistic goal, which can even be attained without the aid of a professional exterminator.

It's not that Lidror wants to put the nearly 1,000 professionals out of business but he takes a generally conservative position on insect control, and believes the less powerful the poison in the atmosphere, the better. He claims that with sufficient devotion (and it does take a high degree of dedication and effort) a householder can do battle alone, and may even achieve more thorough results than the professional who rushes in and rushes out after a rapid spraying job, albeit with stronger chemicals. Lidror also points out that the do-it-yourself method costs less. However, professional bug extermination is not a very expensive business either – about NIS 40 for the average job.

Before discussing methodology, however, a bit of terminology is in order. The popular term *juke* is widely used for the crawling insects in our homes, and usually refers to cockroaches. This name apparently came here with the early Russian settlers. Some manufacturers of insecticides prefer the Hebrew word *makak* in place of *juke* on their labels, but this is not accurate either, Lidror points out. According to my Hebrew-English dictionary, *makak* really means bookworm.

The proper Hebrew noun for cockroach, Lidror states, is *tikan* (plural *tikanim*). This term comes from the *tik*, or brownish pouch, in which the female lays her eggs. These pouches stick to hidden surfaces in the home, such as the undersides of sinks and furniture. The young roaches then emerge in four to six weeks.

WE ENCOUNTER three main types of cockroach in Israel. The commonest household *juke* is the German roach, which is small and light brown, with stripes down its back. This type reproduces very rapidly, but it is at least theoretically possible to rid a home of these once and for all, because new ones don't come in via the sewage pipes. Reinfestation is often through food cartons, or from a neighbour.

In the hilly areas, one generally sees a darker brown variety of roach, the Oriental strain. These are somewhat larger than the Germans, but are not the very big ones.

The biggest of all, and the hardest to vanquish, are the American cockroaches. They run very fast and they can fly. Our sewer systems are infested with them, and they can carry infections from the sewage water. They tend to enter households through their sewage pipes and the only sure way to prevent their immediate return is by spraying the sewage system entrance points to an entire house, or block of houses.

Before you rush around the house trying to identify your roaches by category, keep in mind that babies of a big strain can easily be mistaken for adults of a smaller breed. But your method of attack should be geared to eliminate all types at once, so it really doesn't matter much. The tactics will also eliminate ants, if you happen to have these as well.

Even if you don't see cockroaches walking around in broad daylight, you know you have them if you make night-time visits to the kitchen and see them scurry away when you switch on the lights.

Alternatively, you can check by taking a bright flashlight and suddenly shining it into a dark spot, such as under a sink or behind the fridge, and watch to see if anything scurries. As with any enemy, it is useful to understand its physiology and psychology before declaring war. Roaches like humidity and narrow, hidden places. They need food, but very little of it. Rafi Lidror once kept a cockroach alive for three months on a tiny crust of bread.

IF YOU'RE game for the big game hunt without the professionals, Lidror suggests a three-pronged attack – with powder, spray and poisoned bait. Only the spray is easily found in grocery stores, supermarkets and cleaning-supplies shops. There are various brands of aerosols to use against roaches and ants, authorized for sale to the public with a licence number on them from the Health Ministry.

For powders and poisoned baits, one must look in shops for garden supplies or building materials and paints. Even then, there isn't much selection. I found one powder at a gardening shop, with the tradename Eco-dizictol, which has diazinon as its active ingredient. That shop didn't stock poisoned bait, called *pitayon mur'al* in Herbew, but I understand there are at least two brands, Laygon and Zelafon. While you could make your own bait from a sweet foodstuff (*jukim* love sweetened peanut butter, I'm told) and a liquid insecticide, it might not work because most insecticide odour repels rather than attracts.

If possible, Lidror suggests that the three "weapons" (powder, spray and bait) should be based on different active chemical ingredients. Roaches quickly develop resistance to poisons. Hence, with a combined attack, if one poison doesn't get them, another may. The exact ingredients in every authorized product are listed in Hebrew, and often in English and Arabic as well.

I have heard that some shops will, illegally, offer the general consumer those extra-strength insecticides authorized only for professionals. Such offers should be rejected, because they can be dangerous as well as illegal. Some amateurs apparently get the notion that if they dilute such chemicals less than directed, they will get even better results. This could certainly be a hazard.

Lidror says he de-*juked* his own home with ordinary consumer-approved products and says the effects have lasted for several years. He, of course, did it with "exceptional devotion."

STAGE ONE in the process is the powdering. Remembering that cockroaches like the electrical wiring system, turn off the household's electricity. Then push powder into the sockets. (Obviously, this cannot be done with a liquid spray!) Lidror claims there are syringe-type instruments available to help push powder into sockets and cracks in walls. Alternatively, a flat toothpick might help.

Think like a *juke*. Get down to floor level, and powder under the sinks, fridge and kitchen stove. Then get up on a ladder, and try to force powder down the crack between the kitchen cabinets and the wall itself. Lidror would prefer cabinets without backs, but they are not built that way here. He also dislikes the use of paper on kitchen cabinets shelves, as roaches like to live under the paper.

Stage Two, preferably a day or two later, is the spraying. First try the direct approach: After nightfall, shine a bright light suddenly in the dark places in kitchens and bathrooms, making a direct hit on anything that scurries. Leave a ribbon of spray along the underside of sinks and the like.

Then, empty the kitchen and pantry of all dishes and foodstuffs (except what's in the fridge) – just as you would do for a professional exterminator. Thoroughly saturate the cabinets, counters and floor with the spray. Leave the room closed for several hours, preferably overnight. Then air thoroughly. Wash the sink counters and the centre of the kitchen floor carefully before using, leaving spray in the corners. Return the dishes and foodstuffs, but try to keep foods hermetically sealed to avoid reinfestation.

If you hope to avoid reinfestation from outside, via the sewage pipes, there is another required step – which involves buying a liquid insecticide available from building supply or gardening shops. You must locate the sewage connection points to the entire building, somewhere outside or downstairs. If your house committee doesn't know where these are, your plumber will. About a half-litre of poison should be poured into each sewage point. It would be smart to organize an entire apartment building into a coordinated war on roaches. Sometimes municipalities notify citizens that they are about to spray the sewer links in a whole neighbourhood.

Stage Three, a few days after spraying, is the poisoned bait. These baits should be scattered in corners of kitchens and bathrooms – but only in places where children or pets can't get at them. Make sure other food is in sealed containers, so the roaches won't be drawn to the wrong thing.

In a month to six weeks, a new generation of baby roaches may hatch from egg-pouches unaffected by your spraying. Try the flashlight test again to see if anything scurries out – amd spray anything which does. If you want to be absolutely certain of destroying the new generation before it can breed, you can do the entire three-stage operation all over again. After that, says Lidror, you should have five to six years of peace, provided you maintain high standards of everyday household hygiene.

After hearing all these instructions, the average householder – myself included – may well ask whether it wouldn't be simpler to hire a professional exterminator in the first place.

According to Lidror, even the stronger chemicals of the professionals do not destroy the eggs of the unborn next generation. However, he concedes that the higher-concentration professional sprays do have a long-lingering effect, and they usually kill the next generation of roaches right after they hatch, and before they can breed.

In fact, the professionals routinely give a "year's guarantee" of roach-freedom. Lidror cautions consumers to take such guarantees with a pinch of salt, especially since one is obliged to pay the exterminator in full when he finishes the spray job, without a chance to judge its effectiveness. If reinfestation occurs in less than a year, the exterminator is likely to claim that it came from an outside source of contamination – and is not the result of faulty work on his part.

(To be continued next week)

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Streichman's horizons

Meir Ronnen

THE ISRAEL museum's huge presentation of oils by **Yehezkel Streichman** (b. Kovno, Lithuania, 1906) is a long overdue accolade to one of this country's leading painters and teachers. It covers the four or five main decades of his easel painting. It is accompanied by a handsome catalogue containing an exceptionally lucid and wide-ranging analysis of Streichman's work by curator Yigal Zalmona.

The show also begs the question of why it is not a true retrospective; and why it fails to include any of Streichman's watercolours, some of which form his best work. The catalogue, on the other hand, does contain a check list of what is on view.

Streichman is part of the very fabric of Israeli society. A founding father of the New Horizons movement, he first came here in 1924 to study at the Old Bezalel under Schatz and Raban and together with other students who were among the founders of Israeli art: Aroch, Stematsky (with whom he later established a teaching studio), Gliksberg, Ben-Zvi, Castel and Avni (at whose Tel Aviv school he taught for over 30 years) and others. Several generations of noted Israeli artists got their basic training from Streichman, who always stressed professionalism, something that had been drummed into him at the Brerra Academy in Florence, where he studied between 1927-31 and was top of his class. Curiously enough, Streichman went back to Kovno from Florence and did not return here till 1936, when he became an art teacher in elementary and high schools. During World War II he lived and taught at the kibbutz of Ashdot Yaacov, before finally settling in Tel Aviv, which has four times awarded him the Dizengoff Prize.

The New Horizons movement coincided with the establishment of the state. As abstraction was the new thing at the time, it became, for the artists at least, a symbol of the national renascence (Ben Gurion, on the other hand, thought it subversive). The movement was dominated by the triumvirate of Zaritsky, Stematsky and Streichman to such an extent that even today they are held to be the deans of Israeli art, though in actual fact they have long been overtaken by successive artistic developments and movements. It is a tribute to Streichman's timeless artistic worth that he nevertheless does not appear to be an anachronism.

The trio freely interacted with each other. Zaritsky was always the mentor, if only by seniority and strength of leadership; and there are several paintings in this show that owe a more-than-obvious debt to him. But as Zalmona points out, the influences were a two-way street. Streichman, to my mind, has always been the true colourist of the three, in both watercolours and oils. His painstaking treatment of surface in the latter medium, working layer over layer, has generally imparted a greater depth and resonance to his colour harmonies than those found in the canvases of his colleagues. But some of his works are marked by hesitancy and lack the decisiveness and breadth that Zaritzky brought to even his more mediocre paintings.

Rather than resort to the chronology demanded by a retrospective, curator Zalmona has grouped the show by influences and styles. The small paintings and portraits from the Thirties owe an obvious debt to both Soutine and the prevailing Jewish School of Paris melancholia; those of the Forties to Braque, whose interaction of line and mass was critical to Streichman's (and also Zaritzky's) basic perceptions. The Fifties saw the move to complete abstraction. The catalogue text is somewhat amiss however, in failing to point up the influence of Aroch, who began to emerge as a prominent figure in the Sixties. Both Aroch and Streichman were intoxicated with surfaces. The beauty was in the doing, said Streichman. Aroch went even further: for him, patiently stroking the canvas was as therapeutic as stroking a pet.

If lyrical abstract expressionism was the keystone of the New Horizons edifice, then Streichman was the movement at its most lyrical. Here Zalmona correctly identifies Streichman's inner affinity with Bonnard and his psychological polarization of inner world and external reality, of physical exterior glimpsed from the interior, an arcadian sense of sensual beauty rendered in a soft light and anchored to a tenuously thin but solidly conceived geometric skeleton.

Streichman's paintings of the Eighties have broken with much of all this. His means are more economical, calligraphic and again partially figurative. His wife and long time model, Cilla, robed or at the piano, is merely a cypher like all the other symbols of his surroundings (the most famous of which is the concertina trellis guarding his studio, prominently featured in a photograph forming the cover of the catalogue). Curiously, these paintings are a throwback: they remind one exactly of what Hans Hoffman was painting in the mid-Thirties.

One of my favourites in this show is an uncharacteristically warm painting in strong reds from 1961. Many of the other canvases are marked by heavy use of whites mixed into low key colours, echoing the use of gouache colours so beloved of the Horizoneers as a group.

Unfortunately, the Streichman's become even more chalky in the dreadfully cold winter light of the Zacks Pavilion. Matters are only slightly improved when the sun is out, or the back-up flourescent lighting is switched on. What's needed is to repaint the ceiling reflectors and grid with a warm rather than a cold white; and eventually, money permitting, to install filters.

THE COHEN Print Gallery of the Israel Museum, host to shows of works on paper, has, under Keeper Meira Perry-Lehmann, constantly broken away from the confines of prints and drawings to present paintings of various types on paper. Its current show, huge tempera paintings on paper by **Tamara Rikman** is a further departure, not only in scale, but in its transformation of the previously open-ended gallery itself, which has been divested of its showcases and closed off at one end with a new wall. The stark, same-size abstract works, made of sheets glued together in elongated horizontal format, form their own pattern around the stark walls; they look effective even before you begin to examine them, particularly when the gallery is empty, which it usually is, for most visitors take one look and flee.

Rikman's inspiration for this series is a stretch of Jaffa coastline fronting an urban wasteland; it follows her "Dublin Shore" series. Mercifully, there isn't any real attempt at depiction however. Rikman has allowed her reactions to the sea and shore to stew inside her while concentrating on making sense out of the patterns inherent in her brushwork and attending to thoughtfully gentle harmonies of subtle, low-key colour. Not too much actually happens, but most of the works have a convincingly elegaic quality to them.

ON THE other side of the new end wall in the Gruss Memorial Room (for artists who perished in the Holocaust) is a selection of 13 paintings and drawings from the collection of Yad Vashem, all by **Felix Nussbaum** (1904-1944) who was killed in Auschwitz. Included is one of his finest and most moving paintings, a formalised depiction of Jews praying outside a hut in a French detention camp, made in 1941. This remarkable and beautifully rendered picture was the first Nussbaum to be seen at the Museum when it was displayed in this same memorial room a few years ago.

Nussbaum's story has been told at length on several occasions in these columns. A highly promising German-born painter who last exhibited there just before Hitler came to power, Nussbaum fled Germany with his wife in 1935, finding an uneasy temporary refuge in Belgium, from where he was deported to the French camp of St. Cyprien in 1940. Escaping, he returned to Belgium and continued to paint while in hiding. The Nussbaums were caught only one week before Brussels fell to the Allies, and were gassed on arrival at Auschwitz.

The Nussbaums had no doubts about the fate in store for them. While in hiding, Felix painted gloomy Ensorish allegories of the damned, in which he himself made an appearance. It is interesting to note that even in the early Thirties his drawings of barren urbanscapes and junkyards reflected the gloom and malaise of an unstable Europe knee-jerking towards disaster. He was a major talent. This show deserves a better hanging in less crowded circumstances. □

Tamara Rikman: tempera painting (Israel Museum).

Yehezkel Streichman: "Self-portrait", oils, 1985 (Israel Museum).

Felix Nussbaum: "Jews Praying", oils, 1941 (Israel Museum).

Irene Pletka: photograph from the "Interactions" series (Crown Foyer, J'lem Theatre). See next page.

Getting into the picture

Meir Ronnen

EVERY PORTRAIT, whether painted or photographed, is the result of an interaction between artist and sitter; the artist is always present. In "Interactions," an exhibition of near-lifesize photographs printed on light-sensitive linen, photographer **Irene Pletka** takes matters a unique step further: she joins her subject, offering a double portrait-self-portrait as often as not charged with a great deal of apparent emotional or sexual tension.

In actual fact, all these remarkable pictures are simulations, as carefully orchestrated as those of Cindy Sherman, though Pletka works quickly and spontaneously, employing a bulb timer that gives her a few seconds to join her subject in an available-light time-exposure, using a custom-built polaroid that allows her to proceed until she has a negative from which she thinks she can make the final blow-up.

Examining the instant polaroid prints enables Pletka to juggle not only the lighting and timing, but to try different types of poses and interactions with her subject, both male and female. The finished composition is the full negative, which Pletka enlarges together with its frame and which thus serves as the frame of the finished work. Printing on linen allows Pletka to do away with the standard print surface that makes most photos look like most other photos. Pletka's linen prints, while in no way aping paintings, have the texture of a canvas that breathes, imparting to them a depth and sympathy of surface that lends them an added life-like quality.

For the most part, Pletka stays in the background of her pictures, or assumes the secondary role of adoring or observing partner; but she can, with the subject's help, also become the main character in the play. In one picture she is present only as a ghost, with firm evidence of her presence indicated only in an earlier print held by her subject. A straightforward but atmospheric self-portrait shows that her sensitivity and ability to compose in light and shade is in no way dependent on gimmicks. Shanghai-born Pletka is an Australian living and working in Boston; and for some years now she has been a visiting lecturer at the Bezalel Academy's Department of Photography. (Crown Auditorium Foyer, Jerusalem Theatre). Till March 30.

NICELY ORGANIZED still life – pots, bowls of fruit, flowers, pieces of vegetables – by U.S.-born and trained **Ellen Stutman**, employ the non-emotional, matter-of-fact over-the-table-top view that characterizes contemporary high-colour figurative painting in America today. Stutman has a fine feeling for colour but often mars it with a fixation on local colour (green leaves, red flowers) that does not jibe with more subtle harmonies in the same picture. Variations of textures would also help. Nevertheless, her oils have a refreshing solidity. The few abstracted landscapes are somewhat less convincing. (Debel Gallery, Ein Karem). Till March 18. □

D'vora Ben Shaul

Live and let live

THE RECENT incidence of the over-friendly female leopard on the lawns of Kibbutz Ein Gedi on the shores of the Dead Sea, has given rise to a spate of inquiries about the danger from these animals. First and foremost is the concern of people who want to vacation in the area.

The only thing to say at the outset is that there is no danger if you follow the simple rules of the Nature Reserves Authority. Most of all, do not bother the leopards (which you will probably never meet). Don't take dogs into the reserve. Follow the trails. That is all.

There are a number of leopards in Ein Gedi, but also in the Negev and around Eilat. They bother no one if no one bothers them. This has been well proven at Tree Tops, a reserve in Kenya where for the past 40 years people have been invited to sit on the veranda and watch the leopards.

By nature the leopard is a shy animal. It is so shy that for at least three decades Israeli zoologists cast doubts on its existence. Giora Ilana of the Israel Nature Reserves Authority was one of the first to take seriously reports of individual hikers who claimed to have seen one.

The only people who "saw" leopards were lone hikers, in most cases, serious people, some of them trained nature workers. It emerged that lone hikers encountered leopards because of the very fact that when there are two or more people they talk, they make more noise, and the shy leopard retreats.

Since then the leopards of the Judean desert have been photographed and at times even trapped and given a collar with a transmitter to let the wardens know exactly where they are.

The problem with Shlomzion, the friendly leopard in Ein Gedi, is that she is not afraid or shy. She likes to loll on the kibbutz's expansive lawns. This, of course, is an invitation to trouble since most people have no idea of what might annoy or frighten a beast of prey like Shlomzion. It is also complicated by the fact that she has a cub.

THIS IS not the first time a leopard has become too friendly and too unafraid of man. Several years ago a leopardess in Ein Gedi became so sure of herself that a young man at a campfire in the area felt a "dog or cat" nuzzling his back. Instinctively he petted it and looking down saw he was petting a full grown leopard. Another hiker stopped for a rest, looked around and saw his knapsack disappearing down the trail, being dragged away by a leopard.

But one of the most interesting encounters was that of Inra's zoologist, Giora Ilani. A few years ago he was walking in the Nahal Arugot area when out of the cane-brakes bounded a leopardess. She jumped at him and knocked him down. Her claws were sheathed and she did not bite. He got up, whereupon she knocked him down again, still without unsheathing her claws. Ilani got the message. She did not want him to get up. He retreated on his hands and knees to a safe distance and left. Sitting on the hill with his binoculars he saw that after 20 minutes the leopardess quietly left the area accompanied by her two young cubs. Ilani says that it was clear to him that she wished no harm to hin, only that he should go away.

The danger of such encounters is evident, but the danger to people who insist that they take their pet dog for a nature walk is more serious. Dogs just happen to be the almost all-time favourite food for leopards and an encounter between a loved pet and a wild animal may end in disaster for the dog's human would-be protector. In a number of incidents it is clear that leopards did, indeed, do away with guard dogs in an isolated part of a kibbutz or other installation.

But by and large you can walk where you like and be as secure as anyone could be. Leopards are not out looking for trouble. They may have little fear of you but they are not going to attack you for no reason as will a man-eating tiger in India or a lion turned rogue in Africa. They are shy creatures that wish only to live their lives, if need be, alongside our own.

The tendency to become over-friendly can be overcome by simple precautions and Kibbutz Ein Gedi has made the correct choice by simply erecting an electric fence which will keep Shlomzion and her progeny out of the inhabited area.

We are fortunate to be the last reservoir of this dynamic species. There are probably no more of this particular type of leopard in the world. They are a part of our heritage going back to biblical and pre-biblical times. So many of the ancient species are gone. How lucky it is that we and our descendents can actually know that the ancient leopard of these hills is alive and well in Ein Gedi, as in a number of other locations. □

In one era and out the other

"Me Og." "Hi! Me Akiva, and I've got good news for you. This cave you live in, nice cave, Mr. Og. We're going to make it into — a hotel. Yes! A lovely hotel, for people from Detroit and Canberra and Winnipeg to come to Israel and pretend they're cavemen. It's a great idea, sir, and it'll fire up tourism for sure!" "Fire. What that?"

"Fire — you know, it's what these thousands of tourists will make-believe they're inventing. We'll also have artisans creating arts and crafts. And we'll —" " 'We'll'? Og perplexed. What is 'wheel'?" "You'll see when those packed Egged buses start rolling up. The plan is to furnish and equip 20 of these caves similar to their sixth century decor and rent them out to guests. Other caves will be cleaned of all the litter you folks left, so the paying public can explore a real-live cave. We have to get everything ready and then mount a mammoth world-wide campaign —" "Mammoth! Me hunt mammoth, make mouthwatering banquet for hungry tourists!" "Yes, Og, you do that. But pick up some schnitzel on your way back from the hunt; our sabra visitors won't go for anything else." "No! Og say no to sabre-toothed tiger in cave!" "Now Og, don't be unreasonable. This is 1987, the Common Era, the Nice Age. You're in the hospitality business now, and you have to learn to say 'have a nice day' to *everybody*. Understand?" "Og be friendly — Og want tips."

In Israel, news is history and history is news. When a group of Israeli settlers dreams up a novel approach to tourism that brings back the good old days, your friends and relatives overseas want to read all about it. Make sure they're getting the full story, from trail-blazers to troglodytes. Order a gift subscription to **THE JERUSALEM POST INTERNATIONAL EDITION.**

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Cinemas

JERUSALEM

ALLIANCE FRANÇAISE
8 Agron St., Tel. 227167, 221204
Mon. 8:30
SANS MOBILE APPARENT

Wed. 4
FILMS D'ANIMATION POUR LES ENFANTS
UN DROLE DE PAROISSIEN

Thur. 6:30, 9
RUY BLAS

BEIT AGRON Tel. 247587
Fri. 2:
MONTY PYTHON: YELLOWBEARD
Fri. 3:45: BEING THERE
Sat. 5: BILBI
Sat. 6:30: BANANAS
Sat. 8:15:
MONTY PYTHON: YELLOWBEARD
Sat. 10: 9½ WEEKS
Sat. 12 midnight:
BACHELOR PARTY

EDEN Tel.223829
2nd week
THE BIG GAG
(Candid Camera)
Sat. 7:15, 9:15
Weekdays 4:30, 7, 9
Sun., Mon., also 10:30 a.m., 12:30

EDISON Tel.221444/5
3rd week
FIREWALKER
Sat. 7:15, 9:15
Weekdays 4:30, 7, 9

HABIRA Tel. 232366
2nd week
ORION'S BELT
Sat. 7:15, 9:15
Weekdays 5:15, 7:15, 9:15

ISRAEL MUSEUM Tel. 698213
Fri. 2; Sat. 6:30, 9
LOS SANTOS INOCENTES

Thur. 6:30, 9
BYE BYE BRAZIL

JERUSALEM THEATRE Tel. 667167
Sat. and weekdays 6:45, 9.15
THE HIVE
Directed by Mario Camus

Tue., Wed. 6:30
SHOAH (II)

KFIR Tel. 242523
2nd week
PLATOON
Nominated for 8 Oscars.
1987 Golden Globus
for best film of the year
Sat. 7:15, 9:30
Weekdays 4:30, 7, 9.15

MITCHELL Tel.227950
2nd week
THE FLY
Sat. 7:15, 9.15
Weekdays 7, 9

RUMPELSTILTSKIN
Sun., Mon. 11 a.m.

ORGIL Tel. 234176
2nd week
THE COLOR OF MONEY
Sat. 4:45, 6:45, 9:30
Weekdays 4:15, 6:45, 9:15

MARY POPPINS
Sun., Mon. 10 a.m., 12.30

ORION OR 1 Tel. 222914
6th week
CROCODILE DUNDEE
Sat. 7:15, 9:15
Weekdays 4:30, 7:15, 9:15

Weekdays 10:30 a.m., 12:30: ANNIE

ORION OR 3 Tel. 222914
JUMPIN' JACK FLASH
Sat. 7, 9
Weekdays 4:30, 7, 9

BIG TROUBLE IN LITTLE CHINA
Weekdays 10:30 a.m., 12:30

PRIZZI'S HONOR
Weekdays 11:30 p.m.

ORION OR 4
JUMPIN' JACK FLASH
Sat. 7, 9
Weekdays 4:30, 7, 9

KARATE KID I
Weekdays 10:30 a.m., 12:30

Weekdays 11:30 p.m.: OUTSIDERS

ORION OR 5
THE KILLING FIELDS
Sat. and weekdays 8:30 only

REMO
Sat. 6:45; weekdays 4:30, 6:45

BOSOM FRIENDS
Weekdays 10:30 a.m., 12:30

THE NEW HAMPSHIRE HOTEL
Weekdays 11:30 p.m.

ORNA Tel. 224733
2nd week
OFF BEAT
Sat. 7, 9
Weekdays 4:30, 7, 9

RON Tel.234704
2nd week
MOSQUITO COAST
Sat. 7, 9:15
Weekdays 4:30, 7, 9.15

SEMADAR Tel.633742
8th week
MY BEAUTIFUL LAUNDRETTE
Sat. and weekdays 7, 9:15

TEL AVIV

BEIT LEISSIN
34 Weizmann St. Tel. 216653
Fri. 2:30, 11:30: MANHATTAN
Sat. 11:15 p.m.: BANANAS
Sun. 11:15 p.m.: PLAY IT AGAIN SAM
Mon. 11:15 p.m.: LOVE AND WAR
Tue. 11.15 p.m.: ANNIE HALL
Wed. 11:15 p.m.: BANANAS
Thur. 11:15 p.m.: SLEEPER

BEN-YEHUDA Tel. 222759
2nd week
THE BIG GAG
(Candid Camera)
Fri. 2 p.m., 10, 12
Sat. 11 a.m., 6:30, 8:15, 10, 11:45
Sun., Mon. 11 a.m., 2, 4, 6, 8, 10
Tue.-Thur. 4:30, 7:15, 9:30

BETH HATEFUTSOTH
2nd week
Tue. 7
TRAINS
Bulgarian and German subtitles

CHEN 1
Tel. 282288
2nd week
THE COLOR OF MONEY
Fri. 9.50 p.m., 12:15
Sat. 7:15, 9.45
Weekdays 4:45, 7:15, 9.45

BAMBI
Sat. 11 a.m.
Sun., Mon. 10.30 a.m., 12:20, 2:30

CHEN 2
23rd week
JOSHUA THEN AND NOW
Fri. 9:50 p.m., 12.05 (after midnight)
Sat. and weekdays 7:25, 9:45

Sat. 11 a.m.: DUMBO

Weekdays 4:45, 6:15
Sun., Mon. 10 a.m., 12:30, 2:30
BAMBI

CHEN 3
SOUL MAN
Fri. 10 p.m., 12:15
Sat. 7:35, 9:45
Weekdays 5, 7:35, 9:45

BLACKBEARD'S GHOST
Sat. 11 a.m.
Sun., Mon. 10:30 a.m., 12.30, 2:30

CHEN 4
9th week
MALCOLM
Sat., Sun., Mon. 7:30, 9:40
Tue.-Thur. 11, 2, 5, 7:30, 9:40

ALADDIN AND THE WONDERFUL LAMP
Sat. 11 a.m.
Sun., Mon. 10:30 a.m., 12:30, 2:30 p.m.

CHEN 5
7th week
RUTHLESS PEOPLE
Fri. 10 p.m., Sat. 7:30
Sun., Mon. 5, 7:30
Tue.-Thur. 11, 2, 5, 7:30

BLUE VELVET
Fri. 12:10, Sat. and weekdays 9:40 p.m.

LADY AND THE TRAMP
Sat. 11a.m.
Sun., Mon. 10:30, 12:30, 2:30

CINEMA ONE Tel. 657952
2nd week
HANNAH AND HER SISTERS
Fri. 10 p.m.
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

CINEMA TWO Tel. 657952
2nd week
BOUBA
Fri. 10 p.m.; Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

DEKEL Tel. 443200
6th week
"CROCODILE" DUNDEE
Fri. 10 p.m.
Sat. and weekdays 7:15, 9:30

DIZENGOFF I
Tel. 200485
DECLINE OF THE AMERICAN EMPIRE
Fri. 11 a.m., 1.30, 10 p.m.
Sat. 7:15, 9:40
Weekdays 11 a.m., 1:30, 4:45, 7:15, 9:40 p.m.

DIZENGOFF II
Tel. 200485
THE MISSION
Fri. 11 a.m., 1:30, 10 p.m.
Sat. 7:15, 9:40
Weekdays 11 a.m., 1:30, 4:45, 7:15, 9:40 p.m.

DIZENGOFF III
Tel. 200485
4th week
A ROOM WITH A VIEW
Fri. 11 a.m., 1:30;
weekdays 11 a.m., 1:30, 4:45

MONA LISA
Fri. 10 p.m.;
Sat. and weekdays 7:15, 9:40

DRIVE-IN Tel. 403080
THE BIG GAG ("Candid Camera")
Fri. 10 p.m.
Sat. and weekdays 7:30, 9:30

Sex film
Fri. 12:15 (after midnight)
Sat. and weekdays 12 midnight

ESTHER Tel. 225610
OFF BEAT
Fri. 10 p.m.
Sat. 7:15, 9:40
Weekdays 5, 7:15, 9:40

GAT Tel. 267888
10th week
Fri. 10 p.m. Sat. 7:15, 9:40
Weekdays 5, 7:15, 9:40
An Adventure in Comedy
JUMPIN' JACK FLASH

GORDON GITIT
87 Ben Yehuda, Tel. 244373
THE FLY
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

HAKOLNOA Z.O.A. HOUSE
26 Ibn Gabirol Tel. 259341/2
7th week
GINGER AND FRED
Sat. 7:15, 9:30
Sun., Mon., Tue., Thur.
4:30, 7:15, 9:30

Fri. 2:30: DUCK SOUP
Sat. 11:45 p.m.:
FLYING HIGH
Thur. 11:45 p.m.: SHABLUL
Fri. 12 midnight: HIGH ANXIETY

HOD
THE MANHUNT
Fri. 9:45 p.m., midnight
Sat. 7:15, 9:30
Mon. 7:15, 9:30
Tue.-Thur. 4:30, 7:15, 9:30

Sat. 11 a.m.; Sun., Mon. 11, 4:30
RUMPELSTILTSKIN

INSTITUT FRANCAIS
Sat. 7:30
MON ONCLE D'AMERIQUE
Hebrew subtitles

Tue. 7:30
L'ANNEE DERNIERE A MARIENBAD
English subtitles

ISRAEL CINEMATHEQUE Tel. 258200
Sat. 7:30
And now for something completely different
Sat. 9:30
WHAT'S UP, TIGER LILY?

LEV I Tel. 288868
4th week
THE MOSQUITO COAST
with HARRISON FORD
Based on the novel by Paul Theroux
Directed by Peter Weir
Fri. 10 p.m.
Sat. 7:15, 9:40
Weekdays 2, 5, 7:15, 9:40

LEV II Tel. 288868
5th week
SUMMER
Fri. 10 p.m.
Sat. 7:40, 9:40
Weekdays 2, 5, 7:40, 9:40

LEV III Tel. 288868
4th week
CHOOSE ME
Fri. 10 p.m.
Sat. 7:40, 9:40
Weekdays 2, 5, 9:40

Tel. 288868
9th week
ORION BELT
Fri. 10 p.m.; Sat. 7:40, 9:40
Weekdays 2, 5, 7:40, 9:40

LIMOR HAMEHUDASH Tel 260773
8th week
"Francis Coppola's best film since The Godfather"... New York Post
★ KATHLEEN TURNER
★ NICOLAS CAGE
PEGGY SUE GOT MARRIED
Fri. 10 p.m., midnight
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

Weekdays 11 a.m.,
CLAN OF THE CAVE BEAR

MAXIM Tel. 287457
NINJA – KILLER INVISIBLE
Sat. 7:30, 9:30
Weekdays 4:30, 7:30, 9.30

ORLY Tel. 284025
Closed for renovations

PARIS Tel. 222282
Israel premiere
Fri. 11.45 a.m., 2, 10, 12:15
Sat. 7, 9:30
Weekdays 11:45, 2, 4:15, 7, 9:30
Adults only (18 and over)

Betty Blue 37°2

Fri. 4:30: LES LIAISONS DANGEREUSES
Sat. 11 a.m.: HAIR
Sat. 1 p.m.: HAROLD AND MAUDE
Sat. 3 p.m.: LONG GOOD FRIDAY
Sat. 5 p.m.: ROCKY HORROR PICTURE SHOW

PEER Tel. 443795
Israel premiere
SWEET DREAMS
Fri. 10 p.m.
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

SHAHAF Tel. 296645
2nd week
PLATOON
Nominated for 8 Oscars
1987 Golden Globe
for best film of the year
Fri. 9:40 p.m., 12
Sat. 7, 9:30
Weekdays 4:15, 7, 9:30

SIVAN Tel. 657820
58 Allenby St.
7th week
Otto Der Film
MY THIRD PROBLEM
Fri. 10 p.m., 12 midnight
Sat. 7:30, 9:40
Weekdays 5, 7:30, 9:40

Sat. 1 p.m.: STRANGER THAN PARADISE
Sat. 2:30: LOLITA
Sat. 5: ZORBA THE GREEK
Sat. 12 midnight: RUMBLE FISH
Thur. 12 midnight: SUBWAY

Tamuz Tel. 412
ET LA TENDRESSE? BORDEL!
Fri. 10 p.m., 12:15
Sat. and weekdays 7.30, 9.30

Sat. 1 p.m.: MARIA'S LOVERS
Sat. 3: ALLEGRO NON TROPPO
Sat. 5: COTTON CLUB
Sat. 12 midnight: DON'T LOOK NOW
Thur. 12 midnight: THINGS WERE TOUGH ALL OVER

TCHELET Tel. 44395
2rd week
ROUND MIDNIGHT
A Bertrand Tavernier film, nominated for 2 Oscars 1987.
★ DEXTER GORDON
★ HERBIE HANCOCK
★ WAYNE SHORTER
and others
Sat. 7:30, 9:35
Weekdays 4:30, 7, 9.35
In our newly renovated theatre

TEL AVIV Tel. 28818
3rd week
FIREWALKER
★ CHUCK NORRIS
★ LOU GOSSETT
Fri. 9:45 p.m., 12
Sat. 7:15, 9:30
Weekdays 4:30, 7.15, 9.45

TEL AVIV MUSEUM Tel. 2612
39th week
SHOAH (I)
Weekdays I

5th week
TRUE STORIES
Hebrew subtitles
Weekdays 7:30, 9:30

ZAFON Tel. 44390
Closed for renovations
Soon reopening with
THE NAME OF THE ROSE

HAIFA

AMPHITHEATRE Tel. 664017
HELL CAMP
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

ARMON Tel. 66484
OFF BEAT
Sat. 7, 9:15
Weekdays 4:30, 6:45, 9

ATZMON I Tel. 66300
2nd week
THE BIG GAG ("Candid Camera")
Fri. 10 p.m.
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

ATZMON 2 Tel. 66300
SUPER NINJA
Fri. 10:15 p.m., Sat. 7.15, 9:30
Weekdays 4:45, 7:15, 9:30

CENTRE CULTUREL FRANCAIS
Sat. 3:
BALLADE POUR UN VOYOU
Sat. 5:
LA MORT EN CE JARDIN
Sat. 7:
LE MIROIR A DEUX FACES
Sat. 9:
L'ALIBI

CHEN HAMEHUDASH Tel. 666272
2nd week
MALCOLM
Sat. 7, 9:15
Weekdays 4:30, 6:45, 9

Film Briefs Dan Fainaru

ALICE IN WONDERLAND – Lewis Carroll's fairytale for grownups is much more than the pretty pictures drawn by Disney for this 1951 Americanized version. The story is told somehow, but much of the magic of the original is lost.

ALLEGRO NON TROPPO – Stories set to music by Debussy, Dvorak, Ravel, Sibelius, Stravinsky and Vivaldi are brought to the screen in a very attractive animation Italian production.

ANNIE HALL – Woody Allen's personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags.

BEING THERE – A comic fable about the influence of television in our lives and of how Chance the gardener (Peter Sellers), who is really quite a simpleton, becomes a man of great influence because he *looks* like someone who should be listened to.

BIG TROUBLE IN LITTLE CHINA – Comic books have never been as infantile as this offspring of theirs, and that takes some doing. A moronic truck driver pairs off with a diminutive Chinese restaurateur in San Francisco, to battle an evil spirit that has been kicking around for the last 2,000 years. Big sets, special effects and little else. With Kurt Russell and Kim Catrall. In America, this item has been peddled as great fun for the mean at heart.

CHOOSE ME – Alan Rudolph leads a tightly knit quintet of characters through a strange plot, in which each is dependent on the other, and in desperate need of love and affection. An unusual and affecting film, with excellent performances by Lesley Ann Warren, Genevieve Bujold and Keith Carradine.

THE COLOR OF MONEY – Fast Eddie Felson, the gritty hero of *The Hustler* is back, 25 years older and trying to coach a young man into becoming as good as he once was. Paul Newman's performance is remarkable, but even Martin Scorsese's nervous direction can't change the rule which says that sequels always fall short of the original.

THE COTTON CLUB – Story of New York's underworld in the last years of Prohibition, using a famed Harlem night-spot, the Cotton Club, as the centre of the action. Francis Coppola's film, with wafer-thin plot but with carefully selected hit music of the period, is bound to be a hit. With Richard Gere.

THE DECLINE OF THE AMERICAN EMPIRE – Brilliant Canadian social satire in which four men share confidences about women, four women do the same about men, and then all eight meet up. As all are on the academic staff of a respectable college, their moral standards and insecurities reflect those of North American intelligentsia.

DONA FLOR AND HER TWO HUSBANDS – Jorge Amado's novel about a woman wedded to the spirit of her irreverent first husband, a charming rogue, while being the devoted wife of an elderly, boring pharmacist the rest of the time, is given piquant treatment by director Nuno Baretto, fully exploiting the considerable charms of Sonia Braga in the lead.

THE GODS MUST BE CRAZY – The doubtful benefits of modern civilization seen from the perspective of a pygmy, mystified by the Coca-Cola he finds in the middle of nowhere. A South African comedy by James Uys. If not quite candid camera, very much in the spirit of it.

HAROLD AND MAUDE – The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort.

HANNAH AND HER SISTERS – Woody Allen in a Chekhovian mood focuses on three New York sisters, their partners, their parents and their romantic tangles in a marvellously balanced, funny and reflective mood. Mia Farrow, Barbara Hershey, Dianna Wiest, Michael Caine, Maureen O'Sullivan and Allen himself, at their best.

HOTEL NEW HAMPSHIRE – Based on the John Irving novel, a saga about a middle-class family in New England. Albeit with good photography and music, the movie is filled with too many disjointed characters, commenting, living-style, on modern society in all its weirdness.

JUMPIN' JACK FLASH – Crazy comedy about a computer operator saving the life of a British agent stranded behind the Iron Curtain. Whoopi Goldberg plays the smart cookie with a dirty mouth and clean soul.

THE KILLING FIELDS – The true story of the friendship between *New York Times* reporter Sydney Shanberg and his Cambodian assistant, Dith Pran, becomes the harshest indictment of the Southeast Asian war on film. Forcefully directed by Roland Joffe, with images that you will not easily forget. The leads are sensitively played by Sam Waterston and Haing S Ngor.

LEGAL EAGLES – Robert Redford is the handsome ex-prosecutor, Debra Winger is a soulful attorney and Darryl Hannah is the curvaceous artist suspected of criminal activities. Ivan *(Ghostbusters)* Reitman directs with his usual disregard for plot, stressing flash and *pizzaz* instead. Redford will want to forget that he ever tap-danced in the bathroom.

THE LONG GOOD FRIDAY – This rough, nasty, vicious, uncompromising, violent, action-packed crime yarn brings British thrillers to the big screen. The story of a racketeer who rules over the London crime world. As good as an American film of the same genre.

MANHATTAN – Woody Allen's sight-symphony dedicated to the city he loves and the life of a New York Jewish intellectual Neurotic Everyman. An excellent sequel to *Annie Hall* and one of Allen's best films.

PIRATES – Walter Matthau plays Captain Red as a close kin of Long John Silver, Captain Hook, and every other villainous buccaneer who ever prowled the high seas in this spectacular Polanski spoof of the swashbuckling genre. Sadly lacking in plot and action, it has plenty of sneering comments on human nature to save it from foundering altogether.

PLATOON – Vietnam as spectacular hell. Americans fighting each other more than the enemy, man a killer who has the choice between having a conscience and suffering, or not having one and enjoying it. Writer-director Oliver Stone comes up with an exciting movie, which is what a war movie shouldn't be. Enjoyable special effects.

PRIZZI'S HONOR – John Huston paints a sarcastic portrait of the human race, in which even hired killers are victims, despite their belief that nobody can touch them. Using a Richard Condon story in which a hit man falls in love with a hit woman, and each is contracted to terminate the other, Huston has enormous fun pulling the viewer's leg all along the way. Jack Nicholson, Kathleen Turner and Angelica Huston are all delightful in the leads, and William Hickey plays an old Don, with the deadly charm of a rattlesnake.

THE ROCKY HORROR PICTURE SHOW – An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frankie Avalon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time.

A ROOM WITH A VIEW – Adapted from an early E.M. Forster novel, James Ivory's film is an amusing society game, in which everybody tries to keep up appearances and anyone who doesn't is considered dangerous to the well-being of the gentry. Helena Bonham-Carter is almost prepared to give up passionate Julian Sands for snobbish Daniel Day-Lewis, while Maggie Smith wrings her hands in despair, doing all the wrong things, which lead, of course, to the right results.

ROUND MIDNIGHT – The touching friendship between a black jazz musician and an adoring fan, set in 1950s Paris. Probably the best jazz film ever made, but also a sensitive and highly unusual emotional experience. Sax player Dexter Gordon, in the lead, gives a performance that beats all professional competition.

SUMMER – A young woman, abandoned during the summer holidays, wanders all over France trying to find a suitable companion. Eric Rohmer's smart documentary-like psychological and social observations are very detailed. Actress Marie Riviere couldn't have performed better had the film portrayed her own life.

THRONE OF BLOOD – Akira Kurosawa's version of *Macbeth* offers a terrifying image of man falling prey to his own lust for power. Strongly influenced by the Noh theatre, directed with an astounding precision, Toshiro Mifune gives a virtuoso performance.

TRUE STORIES – A string of amusing and sometimes even brilliant observations of average Americana, as seen through the eyes of David Byrne, the leader of Talking Heads. Some episodes are better than the others but on the whole a pleasant interlude.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

KEREN OR HAMEHUDASH Tel. 663443
LA EDITION
Sat. 7.15, 9.30
Weekdays 4:30, 7.15, 9:30

Sat. 11:30 p.m.
HAIR
Thur. 11:30 p.m.
RUMBLE FISH

ORAH Tel. 664017/8
2nd week
Fri. 10 p.m., Sat. 7, 9
Weekdays 4, 6:30, 9
PLATOON
★ TOM BERENGER
★ CHARLEY SHEEN
Nominated for 8 Oscars 1987 Golden Globus for best film of the year

ORLY Tel. 81868
PEGGY SUE GOT MARRIED
Sat. and weekdays 6:45, 9

Sun., Mon. 11 a.m., 4:30
BLACKBEARD'S GHOST

PEER Tel. 662232
5th week
CROCODILE DUNDEE
Fri. 10 p.m.
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

RAV-GAT 1
2nd week
Fri. 10 p.m., Sat. 6:45, 9:20
Weekdays 4:15, 6:45, 9:15
THE COLOR OF MONEY

Sun., Mon. 10:30 a.m., 12:30
BAMBI

RAV-GAT 2
Fri. 10 p.m.;
Sat., Sun., Mon. 7, 9:15
Tue., Wed., Thur. 4:30, 7, 9:15
SOUL MAN

Sun., Mon. 4:30: BAMBI

Sun., Mon. 10:30 a.m., 12:30
ALICE IN WONDERLAND

RON Tel. 669069
3rd week
FIRE WALKER
★ CHUCK NORRIS
Sat. 7, 9.15
Weekdays 4:30, 6:45, 9

SHAVIT Tel. 385345
THRONE OF BLOOD
Sat. and weekdays 7, 9:15

RAMAT GAN

ARMON Tel. 720706
THE FLY
Fri. 10 p.m.
Sat. and weekdays 7:15, 9:40

LILY Tel. 744238
2nd wek
PLATOON
Fri. 10 p.m.
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

OASIS Tel. 739592
2nd week
THE COLOR OF MONEY
Fri. 10 p.m.
Sat. 7, 9:40
weekdays 4:30, 7, 9:40

RAV-GAN I Tel. 797121
SOUL MAN
Fri. 10 p.m.
Sat., Sun., Mon. 7:30, 9:45
Tue., Wed., Thur. 5, 7:30, 9:45

BAMBI
Sat. 11 a.m., 12:30
Sun., Mon. 10:30 a.m., 12:35, 2:35, 4:40

RAV-GAN 2
JUMPIN' JACK FLASH
Fri. 10 p.m.
Sat., Sun., Mon. 7:25, 9:45
Tue., Wed., Thur. 5, 7:25, 9:45

ALICE IN WONDERLAND
Sat. 11 a.m., 12:30
Sun., Mon. 10:30, 12:30, 2:30, 4:40

RAV-GAN 3
2nd week
THE GODS MUST BE CRAZY
Fri. 10 p.m.
Sat. 7.20
Weekdays 5, 7.20

MY BEAUTIFUL LAUNDRETTE
Sat. and weekdays 9:40 p.m.

JOURNEY OF NATTY GANN
Sat. 11 a.m., 12:40
Sun., Mon. 10:30, 12:30, 2:30

RAV-GAN 4
11th week
JOSHUA THEN AND NOW
Fri. 10 p.m.
Sat., Sun., Mon. 7:10, 9:40
Tue., Wed., Thur. 5, 7:10, 9:40

BILBI
Sat. 11 a.m., 12:40
Sun., Mon. 10:30, 12:30, 2:30, 4:40

ORDEA Tel. 721720
2nd week
THE BIG GAG
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

HERZLIYA

DAN ACCADIA CINEMA CLUB Tel. 052-557799
Fri. 3:30; Sat. 5
BIG TROUBLE IN LITTLE CHINA

Sat., Sun., Mon., Tue. 7, 9:30
JOSHUA THEN AND NOW

DANIEL HOTEL
THE AUDITORIUM
Sat., Sun., Mon., Tue., Thur. 7:15, 9:30
FORBIDDEN

DAVID Tel. 540768
2nd week
THE BIG GAG
Sat., Mon. 7:15, 9:30
Sun., Tue., Wed., Thur.
4:30, 7:15, 9:30

NEW TIFERET Tel. 87300
THE GODS MUST BE GRAZY
Sat. and weekdays 7:15, 9:15

HECHAL Tel. 81505
2nd week
FIREWALKER
Sun., Mon. 7:15, 9:30
Tue., Wed., Thur. 4:30, 7:15, 9:30

RUMPELSTILTSKIN
Sun., Mon. 11 a.m., 4

HOLON

ARMON HAMEHUDASH Tel. 842431
2nd week
Fri. 10 p.m.
Sat. and weekdays 7, 9:30
(no Mon. prf.)
GINGER AND FRED

Sat. 11:30 p.m.: UP IN SMOKE
Tue. 4:30: THE CZARDAS PRINCESS
Thur. 11:30 p.m.: TARZOON – SHAME OF THE JUNGLE

MIGDAL Tel. 841839
THE COLOR OF MONEY
Fri. 10 p.m.
Sat. and weekdays 7:15, 9:40

SAVOY Tel. 847141
FIREWALKER
Sun., Mon., Tue. 4:30, 7:15, 9:30

Sun., Mon. 11 a.m.
RUMPELSTILTSKIN

BAT YAM

ATZMAUT Tel. 866320
3rd week
FIREWALKER
Sun. 7:30, 9:30
Mon.-Thur. 4:30, 7:15, 9:30

RUMPELSTILTSKIN
Sun. 11 a.m., 4, 6
Mon. 11 a.m.

GIVATAYIM

HADAR Tel. 719002
RUMPELSTILTSKIN
Sat. 7; Sun. 11 a.m., 4:30 7
Mon. 11 a.m., 7:15
Tue., Wed., Thur. 4:30, 7

SOME LIKE IT HOT
Sat. and weekdays 9:30 p.m.

PETAH TIKVA

G.G. HECHAL 1 Tel. 917374
2nd week
PLATOON
Weekdays 4:15, 7, 9:30

RUMPELSTILTSKIN
Sun., Mon. 11 a.m.

G.G. HECHAL 2
2nd week
FIREWALKER
Fri. 10 p.m.; Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

CHILDREN'S HOUR
Sun., Mon. 11 a.m.

G.G. HECHAL 3
BOUBA
Fri. 10 p.m.
Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

TARZAN ESCAPES
Sun., Mon. 11 a.m.

KIRYAT ONO

COMMUNITY CENTRE
DONNA FLOR AND HER TWO HUSBANDS
Fri. 10 p.m.; Mon., Wed. 9 p.m.
Thur. 8

PIRATES
Spt. 11 a.m.; Mon. 6:30
Wed. 4:30, 6:30

RAMAT HASHARON

KOCHAV Tel. 491979
LEGAL EAGLES
Fri. 9:30 p.m., 11:45 p.m.
Sat. and weekdays 7, 9:30

CARE BEARS
Sat. 11 a.m.; Sun., Mon. 11 a.m., 4
Tue., Thur. 4

Sat. 1:15 p.m.:
LOOKING FOR MR. GOODBAR
Sat. 3:15 p.m.:
NEW YORK, NEW YORK

RISHON LEZION

G.G. RON 1
2nd week
CROCODILE DUNDEE
Fri. 2
Sat. 6, 8, 10
Sun., Mon. 10:30, 12:30, 2:30, 4:15, 6, 8, 10
Tue., Wed., Thur. 4:30, 7:15, 9:30

G.G. RON 2
2nd week
THE BIG GAG (Candid Camera)
Fri. 2
Sat. 6, 8, 10
Sun., Mon. 10:30, 12:30, 2:30, 4:15, 6, 8, 10
Tue., Wed., Thur. 4:30, 7:15, 9:30

Cinematheque

March 13–20

Fri. 14:00 Peeping Toms Dir: Uri Zohar.
Sat. 17:30 A Day at the Races – with the Marx Bros.; 19:30 Brazil Dir: Terry Gilliam; 20:30 Sons of the Desert – with Laurel & Hardy. Short film: Night Owls (small hall); 22:00 Le Grand Amour Dir: Pierre Etaix (small hall); 22:00 A Hole in the Moon Dir: Uri Zohar; 24.:00 Everything You Always Wanted to Know About Sex, But Were Afraid to Ask Dir: Woody Allen.
Sun. 19:00 The Producers Dir: Mel Brooks; 19.00 1. Steamboat Bill, Jr. 2. The General – with Buster Keaton (small hall); 21:30 Room Service – with the Marx Bros. (small hall); 21:30 Monty Python's The Meaning of Life Dir: Terry Jones; 24:00 Sleeper Dir: Woody Allen.
Mon. 19:00 A Night at the Opera – with the Marx Bros.; 19:00 It Happened Tomorrow Dir: Rene Clair (small hall); 21:00 Le Soupirant Dir: Pierre Etaix (small hall); 21:30 Beverly Hills Cop – with Eddie Murphy.
Tue. 16:00 Fantasia 19:00 Love and Anarchy Dir: Lina Wertmüller; 19:30 Nothing But Love Dir: Ansel Mänttäri NATIONAL PREMIERE ONCE ONLY SCREENING (small hall); 21:00 The Big Sleep – with Humphrey Bogart (small hall); 21:30 Tokyo Story Dir: Yasujiro Ozu.
Wed. 19:00 Gregory's Girl Dir: Bill Forsyth; 19:00 Loin Du Viet-Nam (small hall); 21:00 The Woman in the Window Dir: Fritz Lang (small hall); 21:30 Ugetsu Monogatari Dir: Kenji Mizoguchi.
Thu. 19:00 Tokyo Story 21:30 Quatre Nuits D'Un Reveur Dir: Robert Bresson (small hall); 21:30 Je T'Aime, Je T'Aime Dir: Alain Resnais; 24:00 Dr. No – with Sean Connery.
Fri. 14:00 Mishima: A Life in Four Chapters Dir: Paul Schrader.

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J.P. STUDIOS

compensation. We all have to work for a living, for this is not a rich party which can pamper us and pay salaries."

LIKE ZIGGI, who irritates Peres, so Michi and his Herut Youth are considered the *enfants terribles* of their party. The leadership is often openly upset by what it considers annoying antics, such as the complaints lodged by Herut Youth with the police on the David Balas affair and the fuss made over the watch Peres was given by the financier. Ratzon defends these actions.

"It's not the watch that is central to the case, but the banana-republic norms involved. The serious charges are that Labour bought the allegiance of three Yahad MKs for $600,000 apiece. The minister of police must not show political bias here. Beyond the felonious implications are the moral ones. An income-tax clerk caught getting a bottle of cognac is treated like a criminal, while potentially far worse corruption goes uninvestigated."

He is also critical of his party's MKs for "linking aid to the kibbutzim with aid to settlements and development towns. If the latter are worthy, then aid to them should not hinge on any extraneous considerations, and the kibbutzim, which squandered fortunes in the political casinos, should certainly not benefit from any such link." Ratzon insists that the hyper-active Herut Youth "are the party's conscience. We are not fettered by the need for pragmatic compromises. We need not sacrifice our ideology or blur what we believe in."

Michael Ratzon.

Ephraim Singer.

Moshe Avisrur

Tami Cohen.

(Photos: Andre Brutmann)

Ratzon will be in the running when the Herut Central Committee picks the next party Knesset list.

"I am hopeful about my chances," he says. "All previous Herut Youth chairmen and top activists made it into the Knesset; from Dov Shilansky and Haim Kaufman early on to Ronni Milo, Moshe Katzav, Micha Reiser, Michael Eitan, and Michael Kleiner (who was in the 10th Knesset but lost out in the contest for safe slots for the present one).

"We have no appointments committees and no patronizing attitudes to the young and to Orientals. We have no token representatives in Herut, and the young have genuine influence. We have authentic representatives who rise from the ranks and are elected on their own merit. My chances are fair. I am not guaranteed anything but neither are there obstacles in my path."

Michi had no more time for *The Post*. He had an appointment to interview the prime minister for the Herut Youth periodical he edits.

THE LABOUR Young Guard periodical is edited by one of Singer's three deputies, Moshe Avisrur. He has no intentions of running for the Knesset. "I have no chance at all. I'd be happy enough if Ziggi makes it. That, too, will be an accomplishment."

Moroccan-born Avisrur came to Israel at the age of two-and-a-half in 1956. A year before that he was afflicted with polio. The family, which had three children then, settled in Beit Shemesh, where eight more were born. In all, there are six Avisrur sons and five daughters. Their father, who was a member of the Labour-oriented Habonim youth movement in Morocco, eventually found work in his calling of book-keeper. He was never politically involved and remained religious until his recent death.

Moshe's secondary schooling was away from home in Jerusalem's Havat Hanoar Hatzioni. It was there that he took his first plunge into politics.

"We founded our own small, very leftist youth movement. My views were radical and I identified with the Uri Avneri Ha'olam Hazeh list. That was the enthusiasm of youth. Today I am just slightly left of centre. On the whole, Labour is moving left and so is Peres, but my feeling is that those who really belong in the Citizens Rights Movement and Mapam ought to go there."

Because of his polio-inflicted limp, Avisrur did not serve in the army but went to the Hebrew University to study social sciences. He was a Labour activist on campus and even more in the Beit Shemesh branch of the party. After graduation he became a community worker in his home town, specializing in youth clubs.

"I was active in Labour when it was still in power and I was a very critical party member," he says. "I knew there was an establishment, a socio, economic, political and military elite, where one hand washes the other. But I wanted to improve the lot of youngsters in development towns. Hence my political involvement."

Avisrur looked for a job in Labour, "but no one was anxious to employ me. If you don't attach yourself to someone's coat-tails, you have a problem, and I am no one's man."

Attempts to rise in the Young Guard when it was led by Ramon were stymied. "But when Ziggi took over, I suggested reviving the Guard's periodical, *Ramzor*. Ziggi agreed and appointed me editor. Later, I was offered the job of editor of the Beit Berl periodical as well." Thus Avisrur is a salaried Labour Party employee.

HE CONTINUES to reside, with his wife and three children, in Beit Shemesh, where he is Labour Party branch secretary. "I started out in the Young Guard local branch. I was elected by it to the party central committee. In time, you get to know people informally, and make useful contacts."

Beit Shemesh is fixed in political history as the site of some of the worst anti-Labour disturbances in the 1981 elections, including an incident in which Peres was pelted with tomatoes. Avisrur estimates that the town's political sentiment is "still solidly behind the Likud. People haven't changed their opinions, though I think there is a drop in support for Kahane and an increase for Shas, due to the considerable return to religion here."

Avisrur wishes the party higher-ups "would listen to us to avoid errors. We could have told them that the way they handled the kibbutz aid issue cost us development town support, as did the decision to name an Ashkelon street after the Moroccan king's father. Peres shouldn't have participated in that ceremony."

With that Avisrur comes to Eli Dayan, "who was at least partly responsible for the fiasco. Now we hear that the latest party he is joining is Labour. I hope no one promised him a Knesset seat. We stand against the Likud locally, in a tough day-to-day battle, and suddenly we are pushed to the sidelines by new stars who go straight to centre stage. Phenomena like this have an alienating influence."

Avisrur feels that "even without this, Labour has a problem in separating itself from a gallery of veterans, who should honourably have quit in time. It's hard to tell them to get out and make room. But the Likud has an impressive gallery of educated young MKs, who are acquiring valuable practical political experience. In time, Labour will have no equally qualified team to challenge the Meridors, Olmerts, Shitrits and Katsavs."

It was Singer who was anxious that *The Post* interview Avisrur, perhaps to show that there are Sephardi activists in the Young Guard. Avisrur doesn't believe he has been awarded status in the Young Guard in order that the party can claim it is attracting and promoting young Orientals.

"I rose from the bottom, but as you climb higher on the party ladder, so the number of authentic Oriental representatives falls. Parachuting token representatives is no good. We must have genuine representatives elected in their own right. Perhaps in our age-group, things will change."

UP-AND-COMING Herut youth activist Tamar (Tami) Cohen feels that within her party, Avisrur's goal is already reality.

"I am so active in the party," she says, "because I am part of it. This is not just an ideological, but also a very emotional identification. No appointments committee put me where I am. I was neither helped nor hindered by my Oriental extraction. I enjoyed no *protektzia* and had no influential ties. Young people are an active part of the leadership in Herut. Our cadre of young leaders can only be envied."

It was pure coincidence that both the young Herutniks interviewed turned out to have parents born in Yemen. Tami's father is a sanitation worker on Ramat Gan's streets and her mother is a cleaner at its workers' council. Tami's father, too, was in the IZL, "but he never said much about it. He is a religious, very taciturn man."

Despite the family's poverty, the five children have done well. The elder brother is a technical writer at Israel Aircraft Industries, her older sister is a bank clerk, Tami herself is doing her M.A. in mathematics and computers and is in charge of a financial programming project in the firm she works for. A younger sister just finished medical school and the youngest girl recently completed her military service as an electronics technician.

Tami has a keen memory of privation. Despite her musical talents, her parents couldn't afford lessons for her father wanted her to go to work and contribute to the family income.

"But I knew that only university would rescue me from the vicious circle of poverty. I left home and supported myself and financed my tuition by any job I could find. I delivered mail, I was a waitress, a cashier, a traffic warden..."

At Tel Aviv University, where she studied, at Bar-Ilan, where she had many friends, Tami "was naturally attracted to the Likud student groups. I felt comfortably at home there. I joined the Herut branch in Ramat Gan. Activity increased naturally with time and not due to any deliberate design.

"I was involved in campus elections. I pasted posters, only to see them disappear overnight. After a while I was elected as a delegate to the Herut convention and to the party central committee."

Television viewers may recall seeing her in the 1984 elections broadcasts, where she was featured in a spot on Project Renewal in her childhood slum-neighbourhood of Ramat Amidar in Ramat Gan.

Today, Tami is active in the Herut academic division and is the chairperson of Herut's Youth organization committee. All activities, events, conferences and meetings are the fruits of her tireless labours.

"Unlike some of the guys, I don't sit around sipping coffee and chatting with the boys. That is one way of forming political contacts. My work is hard work with a purpose to it. I get no pay for my time and efforts. The work is very time-consuming and it takes its toll.

"Perhaps that is why not too many young women are politically active. Political life is crazy. Women wonder how marriage, a family and running a household can be reconciled with such madness. It can be done only in a very unconventional home where it is never certain when the politician will be back."

TO HER PARENTS' dismay, vivacious, exceptionally pretty Tami is still single at 31 and "there is no one special in the offing. I don't want a politician for a husband, only an open-minded partner. Meanwhile, my family thinks my politics are ruining my chances of marriage and a family, and the pressure is considerable."

Tami has learned not to dwell on these, or on "all the problems only a woman faces. When I return from meetings in the small hours, people wonder whether there is no romantic involvement somewhere. Wagging tongues sometimes make me either a politician's secretary or his lover. If I were a man, my activism would be accepted naturally."

But the fact that so few women choose a political career "is their own fault," she says. "I don't want men to fight my battles for me. Neither do I want favours, like being elected on a women's quota. I don't want to be a puppet. I can contribute, and I won't accept any gifts. If I will it, the doors will open to me. I think my situation in Herut is far better than the one which a deserving woman like Yael Dayan faces in Labour at the age of 50."

Originally, Tami Cohen was close to the David Levy faction in Herut, "but today I have greater affinity to the Shamir camp, though I will never vote on a factional basis.

"I left the Levy side because I disliked his insistence on securing a leadership position which may not be vacant for years. I also found him inaccessible and not the folksy leader he purports to be. I didn't like the quality of his aides and no one but he is responsible for selecting them.

"But more than anything, I noticed that there are no academics or Orientals in his immediate political vicinity, though he claims to speak for Orientals. Perhaps he is frightened of the competition they may constitute."

GIVEN THEIR number-one position in their respective youth organizations, Singer and Ratzon are on the verge of taking the leap into the Knesset and major league politics (or "grown-up politics," as Singer puts it). Avisrur and Cohen haven't made it to that point yet. They are the lieutenants, a few steps behind, but definitely part of the leadership potential of Israel's younger generation, even if Avisrur is not planning to run for the Knesset at present. Cohen, however, clearly has her sights on a Knesset seat already. Yet she does not intend to put up her candidacy in the coming elections.

"I am not sure about how the candidacy of a young, single woman would be taken. Perhaps it would be better to wait till I am either older or married or both.

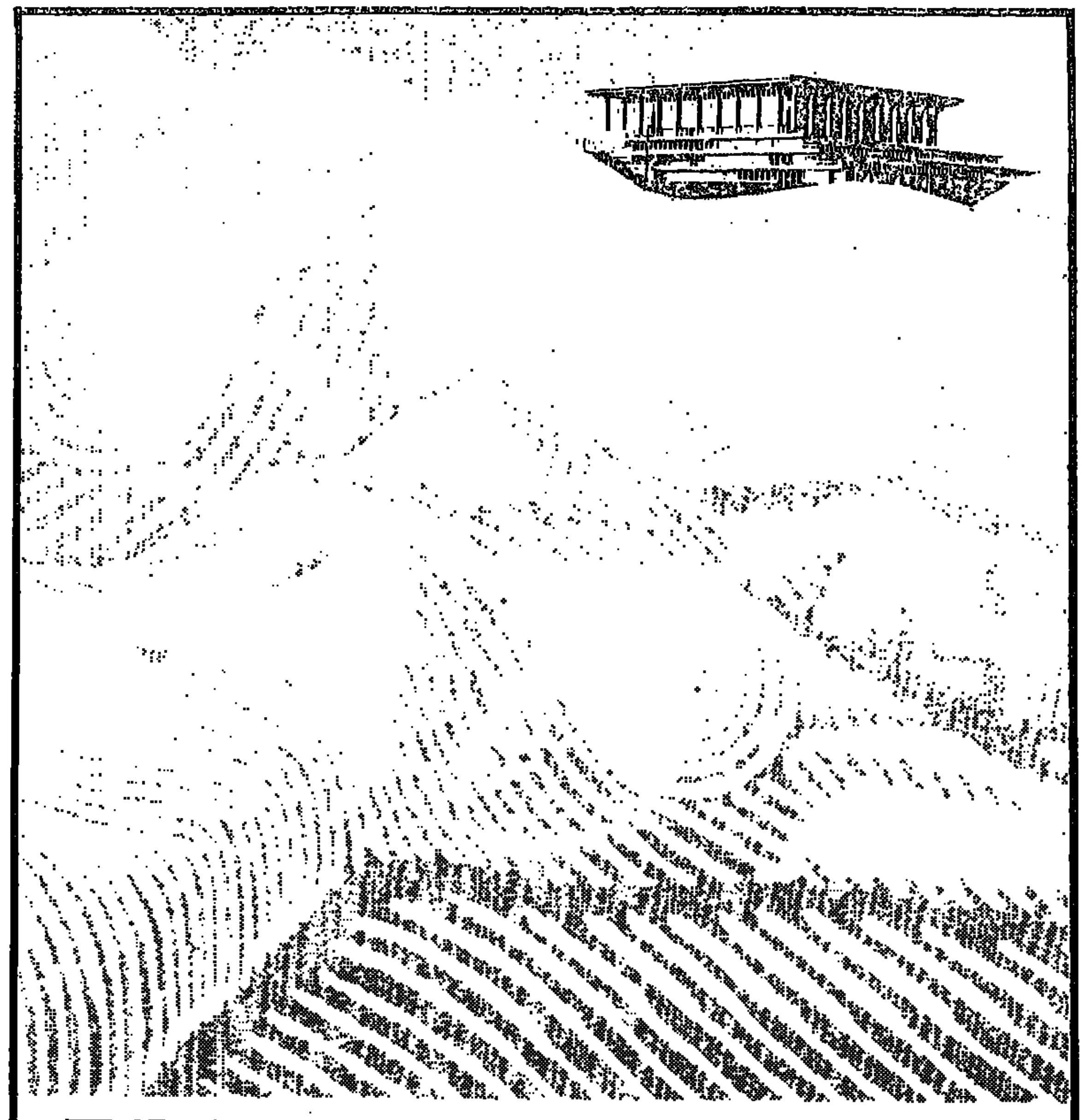
"Besides, I must not lose my sense of proportion. I am not all that well known in the party yet. If I am rash and hasty, I will end up losing everything I have built up with such hard toil. I know I will try to make it, but I'm not in a foolish rush."

Besides, Cohen believes that opportunities in Herut today and in the foreseeable future are bound to be fewer than in the past. There are so many young Herut MKs and central party activists that there will be few vacant niches, and even fewer later on. At the same time, the competition will be stiffer. That is the natural course of development, precisely because there was such rapid upward mobility for young people in Herut."

Ziggi could not agree more. "Poor Michi," he says about his double. "I don't envy him. There are so many young Herut MKs and it will be very hard to unseat them. Just because they are so young, they will be there for a long time. They are far from retirement age and their seats will be filled for many long years.

"But in Labour, the potential for vacancies is so much greater, because our Knesset population is so old. To put it another way, we are so far down that there is no way for us to go but up." ☐

(See Left right out, page 12)



LEFT RIGHT OUT

Women are excluded from the corridors of political power. Galia Golan examines why this is so.

MUCH RESEARCH has been done on the psychological effects of war on Israeli women and even on the female role in Israel's wars; but only now are researchers beginning to ask whether women are more or less dovish than men. In one 1977 poll, women actually showed themselves more hawkish than men on this question. A study of public support for the Lebanon war found no differences between men and women, and some polls have indicated no variation between the sexes regarding a willingness to return territories.

While these are only preliminary and partial findings, the emergence of a different picture in Israel compared to other countries, i.e., that of Israeli women being no less and possibly even more hawkish than men, raises many qustions connected with the socialization of women in a society faced by a virtually constant threat or state of war, national service and other factors.

Foreign polls and research have consistently shown women to be less in favour of war or military solutions than men.

American polls during the Vietnam War showed women to be less hawkish, more desirous of an American withdrawal, than male responents. Whereas men's responses to one of these polls varied according to age, occupation, education, class and ethnic background, women's responses cut across all these categories. Women were consistently more dovish.

Another U.S. study which looked at attitudes and voting patterns from 1952 to 1976, showed no differences between the sexes on domestic policy issues. Variations were according to class, income, race, education, religion, region, occupation – but not sex – except on the questions related to war and peace where women's attitudes were consistant, no matter what their occupation, religion, etc.

In this area there was also the greatest difference between men and women: a clear statistical indication that women were more opposed than men to militaristic policies.

A 1982 study showed more women than men favouring the easing of relations with the Soviet Union, whereas more men than women favoured a tougher policy towards Moscow.

Some studies have indicated that the only type of violence supported by women is that necessary for self-defence. There was virtually no support among them for going to war for "the sake of honour," credibility or territorial expansion.

In Europe, the tendency was more conservative than in America, although recent studies show a trend towards the American findings, particularly among young women. One British study indicated that, while women were generally more traditional than men, they differed significantly on one set of issues. They were less likely than men to support wars, more likely to favour a British withdrawal from Northern Ireland, and more likely to oppose the sale of arms to South Africa, and the death penalty.

EXPLANATIONS given for the sex difference found in polls abroad have often centered on educational, social, psychological and possibly even biological factors. Women have been educated and socialized into passive and non-violent patterns. They are the child-rearers and, therefore, develop caring and preserving traits: patience and understanding of the need to compromise and the impossibility of fully controlling the world or others. They are most concerned with preserving life and avoiding its destruction.

According to these explanations, men are capable of the same traits, but they become more developed in women because of the roles imposed on them.

It is possible, however, that a forthcoming Israeli study may show that social, rather than biological or even psycho-biological factors, are the determining factors.

WHILE WOMEN generally are supposed to be more likely than men to favour peaceful, dovish policies, the situation may not be the same for those women in leadership positions. A leadership study conducted in the U.S. in 1981 by Olsti and Rosenau posited that women have a more benign and optimistic view than men of the international system, giving priority to socio-economic-humanistic issues rather than to political-strategic concerns and being less inclined to the use of military capabilities and force as a means of dealing with international problems. But, like a 1958 study on the same theme, it found that there are no differences on foreign policy between women and men in leadership positions. In short, women in leadership positions are no more dovish than men.

Obviously, something happens to women on the way up. The recruitment and socialization of women for leadership is clearly selective. It may be that exceptional types are selected to begin with, or that something in the socialization process is, as Olsti and Rosenau put it, "sufficiently potent as to reduce if not eliminate differences between men and women which do exist among the public at large."

There may also be a psychological factor at play. A woman moving up in a man's world or a man's profession may have to prove that she is not different, that she meets the male standards of toughness and is "man enough" for the job, consciously or unconsciously disproving the female stereotype. She must function according to the norms prescribed by men.

One might speculate that as society accepts a more assertive woman, the female stereotype will change, and with it the differences between men's and women's views.

This merely means that, as women adopt male stereotype characteristics and are accepted more in the male world, they will lose their female attributes, including their more dovish views.

Yet one might also speculate that once it is not so difficult or unusual for a woman to reach a leadership position, the woman leader's views will not be so different from those of women at large. In other words, could women preserve the positive elements of the female stereotype and, further, impose them on men, rather than the other way round?

A LOOK at leadership in women's organizations may provide some pointers to the future. The feminist movement in the U.S. certainly demonstrated both the dovish tendencies of women in general and a new style of leadership, based on decision by consensus, a cooperative approach to people and problems. Change could come about through the triumph of this ideology, either by the rise not just of women, but *feminist* women to leadership positions or by the influx of so many women into leadership positions that they would no longer feel obliged to adopt male's behaviour and attitudes.

This raises many questions as to how to reach a leadership position. One road chosen in Israel has been the women's organization, especially the Council of Women Workers, now Na'amat, from which the majority of women elected to the Knesset have come on the Labour Alignment list. (The National Religious Party, has a counterpart in Emunah while the Likud recently created a women's division.)

Theoretically, with this kind of power base, it would simply be a matter of negotiating at the top for a certain number of representatives from this "interest group" to be included among the party's safe places. There are two problems with this system.

The first is that until very recently, Na'amat was not a women's organization with a feminist consciousness or the objective of championing and specifically furthering women's rights, issues.

The solidarity necessary for a women's organization to succeed in placing more than a symbolic few women in leadership positions has been sorely lacking.

The same problem exists, in fact, for "women's departments" of any party. If the only thing uniting them is their sex, then women's rights must be the issue they tackle in order to be effective vehicles for women.

The second problem with the system is that it is usually perceived by men as a way of segregating women, putting them in a subordinate position, dealing with "feminine" issues, such as education, welfare, health, while leaving to the men the "important" issues of security, finance and foreign policy.

Neither problem is insoluble; raising women's consciousness within the organization and educating the men within the party are theoretically the answers. But these are neither quick nor easy tasks. To some extent they require similar changes in society as a whole. In the meantime there are three alternatives: the quota system; complete integration and the creation of a women's party.

THE QUOTA system is affirmative action usually demanded by a wronged minority to right past ills, until the time when the minority can compete equally. Although women constitute slightly more than half the population, they have always been treated as a minority. As such, they are not to be found in sufficient numbers in any party to be able to wield enough power to compete with men. In the Labour Party, 217 of its 1,200 central committee members are women, 16 out of 105 bureau members are women and only four of the 40 Knesset members are women, one also a cabinet member. The Likud is even worse off; it has 90 women out of 1,214 members in its central committee and no women in its 120-member directorate. It has two Knesset members. In local positions of power, women are in an even worse situation in both the large parties.

There are also objective factors impeding women from equal competition with men. As in many sectors and professions, women in politics are limited by the dual role they have in Israeli society. Everyday political work, involving branches, caucuses, meetings, etc., must be conducted in addition to family and child-rearing responsibilities.

A woman politician simply does not have the time and flexibility of the vast majority of her male counterparts. Nor can she, for the most part, benefit from the "old boy network" which in Israel is based on army service.

Thus, the woman politician cannot compete equally with men and affirmative action is necessary – in the form of the quota system.

Such a system would be a temporary measure, designed to change the *status quo* to the point at which competition would be on an equal basis. Certain obstacles would still remain, but a new basis would at least be provided. A women's organization attached to the party, or a women's division, operating properly, for women's advancement, would provide the institutionalized power for achieving and maintaining the quota.

The alternative, complete integration, leaves women on their own, few in number, to compete with men on an unequal basis. Even women in small parties have to face this problem.

Geula Cohen founded a party, but she remains the only woman in a leadership position and has clearly spoken out for greater representation of women in positions of political power.

Shulamit Aloni has fared better – and perhaps for this reason opposes the quota system. But her success in ensuring large representation of women in her Citizens Rights Movement is due largely to the fact that her party, as well as her own political identity, is linked with women's rights and women's issues. Thus women who are active in CRM are feminists in a truly feminist party. As such, they are in no need of a quota system. Yet as CRM grows and becomes more institutionalized, with males dominating not only the Knesset faction but the party's new organs, Aloni and the other women may find that they have to protect both the party's feminist ideals and the number of its women members.

ANOTHER alternative, a women's party, is a logical answer to the problems encountered by women competing unequally with men. Such a party would presumably be a one-issue party. While there are many of these in Israel, they cannot usually hope to attract much of the electorate since Israelis tend to vote on a somewhat broader basis. To go beyond the one-issue base into the realm of foreign affairs, for example, might shatter the unifying factors, further limiting the electoral appeal of such a party rather than contributing to it.

While this might be a risk worth taking, a much more serious problem remains: the low level of Israeli women's consciousness of their lack of political status strongly militates against the possibility that women would abandon their present voting patterns or loyalties for the sake of their own advancement. There are many reasons for this low level of consciousness, but the net result is probably that Israeli society is not yet ready for a women's party.

It might be argued that such a party could, itself, educate the public sufficiently to gain some power; at the least it might serve to put pressure on the other parties to take notice of women's issues.

FINALLY, there is the argument that no matter what the path chosen for achieving power, once women reach positions of leadership they forget that they are women.

This has been the case, for example, in Norway where a concentrated effort by women throughout the political spectrum succeeded in bringing large numbers of women into parliament as well as local government – only to find that once in, these women did not champion women's rights.

Research in Israel in the late 1970s indicated that women political leaders were not aware of the problems faced by women in politics, and did not see themselves as representatives of women in the Knesset. To some degree such a phenomenon can be controlled by the strength of the feminist character of the organization or constitutency which puts the woman into power.

Looking at the Israeli scene today, such a problem does not and could not occur with Shulamit Aloni, for she is elected partly because of her feminist position and genuine feminist commitment.

To some degree, such a commitment is beginning to appear with ex-Na'amat leaders Nava Arad and Ora Namir, whose feminist positions have been developing with the growing consciousness of Na'amat itself, the latter thanks to the influence of self-declared feminist Masha Lubelsky.

Yet even women Knesset members such as Amira Sartani and especially Edna Solodar, not elected through any women's channel or through any commitment to women, have been active in proposing legislation for the benefit of women and, together with Aloni, Namir and Arad, supportive of efforts to promote women's rights. The same may also be said of Sara Doron and Miriam Glazer-Ta'asa. Indeed, all 10 women Knesset members were willing to sponsor a recent symposium at the Knesset on women and the rabbinical courts, as well as to cooperate with the Israel Women's Lobby in other events promoting women in politics.

To this list must be added National Religious Party women, pioneers in at least threatening to break with their party if not given due representation.

It would seem, then, that today's women political leaders are not quite the queen bees many of their predecessors were. This may be a sign of growing consciousness in Israel, staring at the top rather than at the grass roots level, less tentative on the part of some than others, but nonetheless a warning to the male-dominated political world that women will no longer tolerate exclusion from the corridors of power. □

Better or not

WOMEN – banned from divorcing their husbands, buying contraceptives and having an abortion – won over 8 per cent of parliamentary seats in the Irish Republic's recent elections. That's twice the proportion of female representatives in "liberal" Britain, according to *The Economist*.

European women parliamentarians' ratings are topped by Norway where a third of its members are female, including Prime Minister Dr. Gro Harlem Brundtland. Although eight of the posts in Dr. Brundtland's cabinet are held by women, there is no evidence that a female leader spells success for other women. Margaret Thatcher, the "Iron Lady", has no female cabinet colleagues, and the House of Commons contains the lowest proportion of female members after Greece.

The Irish and Nordic proportional representation electoral systems are cited as one reason for the higher number of female parliamentarians than in Britain, where the one-candidate-per-constituency system works against women. Women are rarely selected by the party's selection panels and when they are, it's usually for far from safe seats.

During the last general election in Britain, 23 of the 276 female candidates won seats in parliament – one less than in 1945 when only 87 women stood. Thatcher was the only woman who stood for a safe seat in the 1979 election.

Under the proportional representation system, there is less room for sexism. The electorate is offered a range of candidates and not including women might make a party look foolish and could cost votes.

In Iceland's 1983 general election, although the all-female Women's Alliance party returned only 5 per cent of its candidates to parliament, the party's very existence meant that the other parties had to field women candidates. Female representation in the Althing rose from 3 to 15 per cent.

Another reason given for a high level of female parliamentary representation is a willingness to promote women. In Norway, 43 per cent of Dr. Brundtland's Labour parliamentary colleagues are women, a direct result of the party's decision taken three years ago that neither sex should comprise less than 40 per cent of the candidates in the next general election. The same rule was applied to cabinet posts.

The further north and the further politically left a European country is, the more chance women seem to have of being elected to parliament. In West Germany's January general elections, the popularity of the Greens and Social Democrats meant that the number of women elected almost doubled to over 15 per cent.

Women hold 24 of the Greens' 42 seats and the party's image is of a party dominated by women. In fact, the Greens have a positive discrimination policy in favour of women.

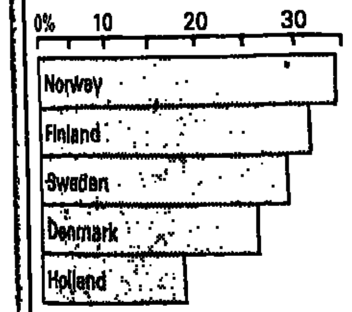
In Italy, a fifth of the parliament's Communist members are women, compared with the Christian Democrat's 2.5 per cent. While Britain's Labour Party still resists a quota system, it does run training courses for women.

In the European Parliament, the Greens and Communists top the women members' ratings (two per cent each), followed by the Socialists (17 per cent), the Conservatives (14 per cent) and the Christian Democrats (12 per cent).

Women politicians with strong personalities seem to emerge from countries with a small number of women parliamentarians. Only 4 per cent of Greece's members are women yet Melina Mercouri is well-known as minister of culture. Similarly, Edwina Currie, a British junior health minister, has received plenty of media coverage for her ability to make less-than-sensitive comments.

In these countries, though, women who succeed must be assertive. If they hold a ministry post – more than likely a "women's interest" post such as health or education – it will be in a mostly male environment; Melina Mercouri and Margaret Thatcher have defied these norms. Simone Veil, formerly French minister for women, is both resilient and popular while France's current health minister, Dr. Michelle Barzach, who seems to be on her way up, is frequently described as "very clever."

Being "very clever" is the quality most commonly attributed to Europe's female parliamentarians, a sign perhaps that women who succeed in politics still have to be better than men.



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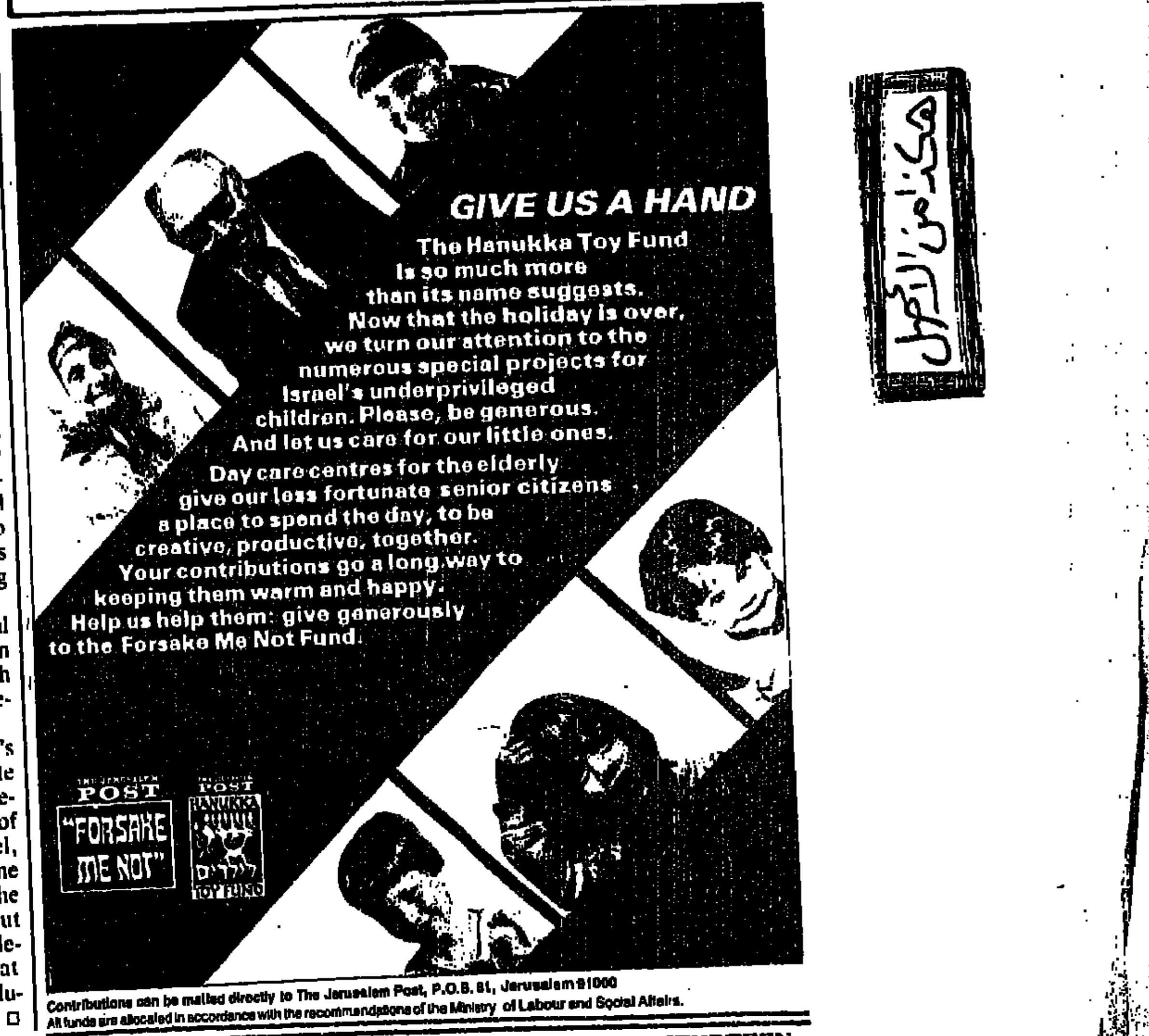
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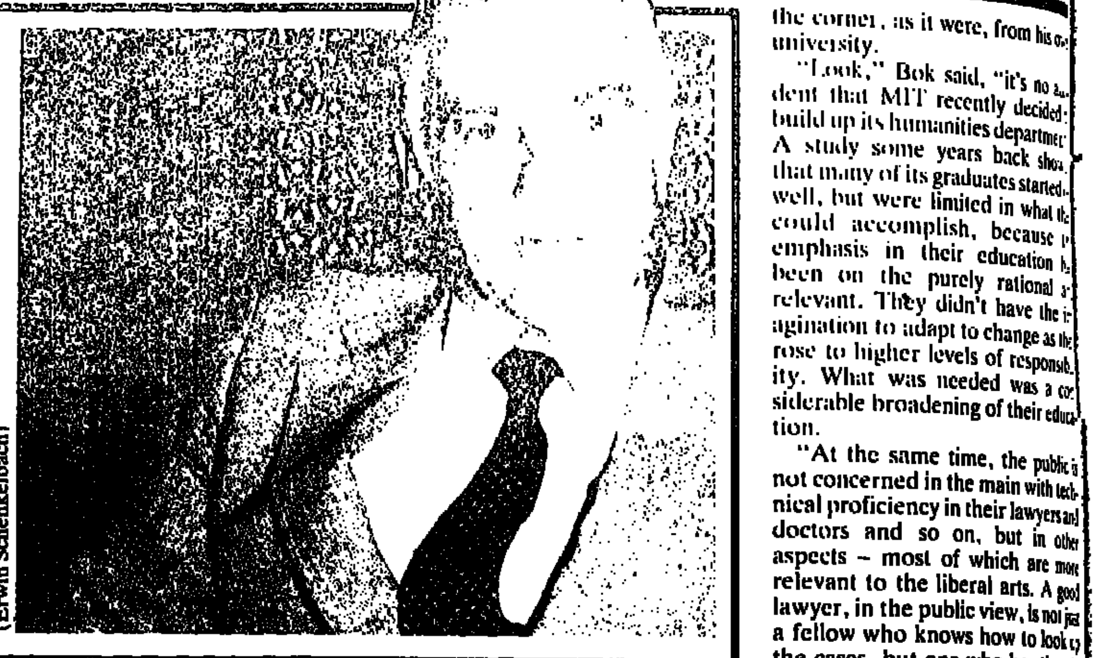
BOK'S VISION

Labour strife is a sign of immaturity, according to Harvard University president Derek C. Bok. He talked to The Post's Matt Nesvisky about strikes, student values, and the economic crises of the universities.


(Erwin Schenkelbach)

"IF IT'S any consolation," said Derek C. Bok with sweet equanimity, "many countries have this problem. But with time, it does seem to work itself out."

The problem was labour relations. Just a short while before, on the other side of town, hundreds of snarling hospital workers had been hurling themselves at the gates of the Knesset. The school teachers reportedly were preparing to follow suit. Others were rumoured to be joining the queue. When a society looks irrevocably bent on pulling the plug on its own life-support system, it is indeed consoling to get an outside perspective on things.

Bok's perspective is possibly unique in scope. In addition to being president of Harvard University, Bok is a world-renowned expert on collective bargaining and labour legislation. The former dean of Harvard's law faculty, he is also the author of several standard texts on labour-management relations, an adviser on the subject both to American presidents and to foreign governments, and a veteran arbitrator and mediator.

Thus, while Bok expressed regret for these latest manifestations of labour-management dialogue, Israeli-style, he was neither unduly alarmed nor depressed.

"Labour chaos seems to go in cycles," said Bok, who was in Jerusalem this month on a private visit. "And countries do seem to work through the worst of the patterns. Israel is still a young country, and I suspect as it matures, the problem of strikes will recede.

"Not long ago, for example, labour strife was more common in the U.S. than in most other countries. About 20 years ago, strikes in major industries were among the top three issues troubling the American public. It's amazing to me, but today I don't think strikes figure among our top 20 most pressing problems. And I wouldn't be surprised to find the same thing in Israel 20 years from now."

What elements figure in the maturation process to bring this about?

"Experience," Bok replied. "Getting to know one another better, getting to trust one another. And that comes with recognizing that labour and management have common interests, that productivity benefits both, that the harm done by a strike is so difficult to undo. And largely by looking at the long run – acknowledging that short-term victories may mean long-term losses.

"You know, in Sweden, employers were recently asked what they thought of their labour unions, and their reply was: 'We couldn't get along without them.' Now not every country is going to achieve that level in labour relations. But it might be something to aim at.

"Meanwhile, labour organizations in many countries have taken themselves in hand. They're losing ground everywhere. If they hadn't started organizing the white-collar sector some years back, they'd be in even bigger trouble today. And still in the U.S., the labour force is shrinking, much as the agricultural sector did 50 years ago. That's because of fierce international competition in manufacturing. So this too has had a sobering, maturing affect on the unions. They want cooperation with management now, not confrontation."

BUT UNTIL employee and employer come to understand each other's needs better, is there any alternative to the kind of guerrilla war in labour relations that Israel has been experiencing? After negotiation, strike, court order and contempt of court, for example, what's left?

"Well," said the Harvard president, "few countries have succeeded in taking away the right to strike without incurring enormous social cost. That kind of thing just isn't compatible with democracy.

"The other temptation is compulsory arbitration. But this is a very tough dilemma. Arbitration is not a science. It requires enormous powers of human judgement. It's hard to find arbitrators who can understand, for example, all the implications and ramifications of a government budget the way public officials are supposed to. And public officials, after all, are responsible for allocating resources, deciding priorities, and so on.

"You see, unlike private companies, a government just can't pass on higher labour costs to the consumer – not when taxes are already sky-high. Instead, it has to decide how much it will allocate to one sector at the expense of another. No arbitrator can make those judgements. Nor should he be required to. Turning to arbitration is often a substitute for public officials fulfilling their responsibilities. The U.S. government will allow outside advisory rulings, but the question has been raised if it's even constitutional for the government to give up its sovereign power in this regard.

"So there is a case for a different system," Bok concluded, "but it's hard to see how it can work. There just aren't any simple solutions – not until cooler heads and a maturer atmosphere prevail."

LISTENING to Derek Bok's balanced and thoughtful analysis of the labour situation makes one appreciate the cooler and maturer atmosphere he was so instrumental in creating at Harvard University at the end of the 1960s. That was when student radicals seized the administration buildings and all but brought the great learning institution to a halt. The confrontation led to the notorious "Harvard bust," when police swept onto the campus and arrested 197 protesters. Many say that all-out warfare was then averted only by the remarkable negotiating skills of Harvard's young but brilliant law school dean.

When university president Nathan Pusey subsequently stepped down, the committee charged with selecting his successor received no fewer than 1,100 nominations. But the panel could not forget the man who had held Harvard together. Hence Derek Curtis Bok, then not yet 41, became one of the youngest presidents in Harvard's 350-year history.

Bok will be 57 next week, and we asked him what he thought now, with the perspective of nearly two decades, of those clamorous campus days of the 1960s.

"Looking back," he smiled, "I can admire the idealism of those students. Many of their judgements have been vindicated – their view of the Vietnam War, for example, or on civil rights. And they helped to sensitize the universities to legitimate concerns.

"There was a time, for instance, when universities expanded simply by buying up land, leveling the existing structures and putting up dormitories. We now realize how primitive that was. We now have a keener sense of our community responsibilities.

"On the other hand, there's little doubt in my mind that many students got distracted from their academic work and carried legitimate concerns well beyond the level of reasonable protest. The radicals became destructive, and had that persisted, that would have seriously damaged the universities. As it was, for a certain number of students, their education was permanently damaged. So I'm glad it ended when it did. The negative outweighed the positive. No one could seriously argue that it was a healthy state of affairs. No – I would not want a return to that style of activism."

WHAT ABOUT the situation today, when we hear so much about American students being solely career-oriented? "Yes," said Bok, "it's true. UCLA has done surveys of incoming freshmen over the past 15 years, and the findings show that the values of students that have risen the most are making money, gaining influence and power over others, and achieving recognition and fame. At the same time, the values that have fallen are helping others, improving the community, race relations, cleaning up the environment. So I would conclude that the pendulum has swung too far in the direction of career and personal advancement.

"But I would have to say that at Harvard, we're luckier than most, because if values are declining, they were higher than most to begin with. I think if you encourage students and offer leadership, you come up with a good balance.

"In fact, I would say that our students today are the best-balanced that I can recall since my own student days. They work very hard at their studies, but they're engaged in more productive extra-curricular activities than ever before. And 60 per cent are still devoting a significant amount of time to some sort of community service.

"So we try our best to reinforce that. I don't want to overestimate what we can do, but we do our best."

THE REFERENCE to higher education and finances brought to mind the economic crisis of Israel's universities, and we asked Bok for his views on the subject.

"Well, in the U.S. at least," he said, "the cost of higher education has historically grown faster than the cost of living. Now the amount of money invested doesn't necessarily guarantee quality. But the fact is, while American industry has fared poorly in the face of new international competition, American education has held its own, if not more so.

What about a country like Israel, which out of financial constraints has to slash its budget for higher education? Should the universities, as many suggest, climb out of their ivory towers and find ways to generate more income on their own – perhaps by becoming more closely aligned with private industry?

Again Bok responded with his characteristic balance. "Yes, along with turning to philanthropy or raising tuition fees, the pressure is there for the university to seek profit-making ventures.

"But we have to recall that the connection between the academy and industry is not as obvious as it seems. It is, after all, relatively new. A hundred years ago you had whole new technologies launched – communications, steel and so on – by inventors who had no university connection whatsoever.

"Today, the time between the development in the lab and the resultant product has grown much shorter. And if universities receive a great deal of tax support, it's not because the taxpayers favour scientific research for its own sake. So it behooves the institutions receiving that cash to accept it in the spirit it's given, and to some extent translate their work into goods and services for society.

"But it's easy to go overboard in this respect. It's easy to get preoccupied with industrial development to the detriment of basic research. It's easy for professors to get too interested in profitable applications of their work and to end up taking on the kinds of chores that they shouldn't be engaged in. Which means in the long run universities will suffer, because they'll lose sight of what university is supposed to be.

WHAT OF the oft-raised proposition that as a social duty, universities should de-emphasize the liberal arts in favour of training more "practical" sorts like scientists and engineers?

Here the Harvard president was unequivocal. He began with a reference to the Massachusetts Institute of Technology, an institution around the corner, as it were, from his own university.

"Look," Bok said, "it's no accident that MIT recently decided to build up its humanities department. A study some years back showed that many of its graduates started out well, but were limited in what they could accomplish, because the emphasis in their education had been on the purely rational and relevant. They didn't have the imagination to adapt to change as they rose to higher levels of responsibility. What was needed was a considerable broadening of their education.

"At the same time, the public is not concerned in the main with technical proficiency in their lawyers and doctors and so on, but in other aspects – most of which are more relevant to the liberal arts. A good lawyer, in the public view, is not just a fellow who knows how to look up the cases, but one who has the wisdom to counsel people. That's why the American Bar Association has always insisted on a liberal arts education as a prerequisite for law school.

"The same with doctors. People want them to be able to relate to patients, to have a strong grounding in medical ethics, a sense of the social and economic applications of health care. Even businessmen are coming to see the value of the liberal arts education – because it prepares people to meet a broader range of challenges. They want people who can think and argue critically."

And this attitude, Bok believed, should obtain in Israel?

"I can't imagine that this people and culture," he replied, "which have been unusual in the extent of their recognition that man does not live by bread alone, could think otherwise.

"If I know anything about this culture, it's that it believes that intellectual pursuits are necessities, that there's more to civilization than raising the standard of living. I know a few may not be convinced of that, but those are the rare – " Here Bok broke into a laugh. "I was going to label them Philistines," he smiled, "but then I remembered where I am."

Bok was in Israel, which he said he was enjoying immensely. A guest of Mayor Kollek at Mishkenot Sha'ananim, Bok was spending a few weeks of a three-month travel sabbatical from his university duties in a country that he said had long interested him, but which he simply had not had the opportunity to visit before.

"Of course," he said "the connections between Harvard and Israel are numerous. Henry Rosovsky, for example, the former dean of the Harvard faculty and acting president in my absence, is a member of the board of the Hebrew University, and both Henry and his Israeli wife Nitza are my close friends. And then, both of my daughters have worked as volunteers at a kibbutz, and one even stayed on and worked at *The Jerusalem Post* for a while. So I felt this trip was long overdue."

During most of his visit, Bok was accompanied by his wife, Brandeis University professor and author Sissela Myrdal Bok. Between touring the country and exploring Jerusalem, Bok also had time to meet informally with university heads and jurists.

"For me what most characterizes this society," he said, "is the rare degree of intensity and articulateness being applied to so many fundamental questions – politics, kibbutz ideology, religious development. I can see how exciting it is here." ◻

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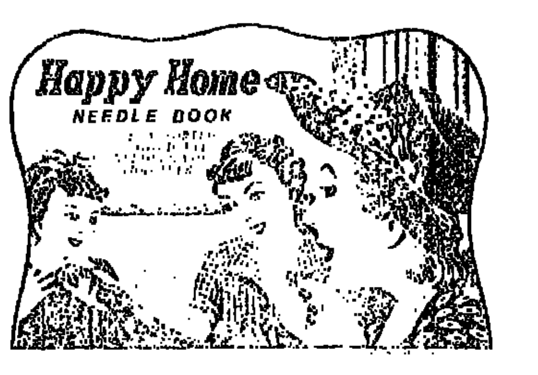
Aharon Shabtai



"In the *Domestic Poem* (begun *circa* '73), I intended a vessel-like poem that would hold anything, and domesticate everything, even the most fragmentary or fugitive. The emphasis was on the epigrammatic and the didactic, and in this I learned from Hesiod and the pre-Socratics. In the course of writing, the poem found its way back (in a parodic and playful style) to the Talmud and Midrash." *Aharon Shabtai*

From DOMESTIC POEM

1
I write

a poetry

deprived
of double meanings

my subject
is

a soul
sending down roots

2
the subject:
faithfulness

the style
appropriate to thinking

on sacred connections

on love
and on faithfulness

3
on faithfulness

on regularity

and continuity

on work

(on house
work
and work outside)

on cleanliness

4
I see

a piece of furniture

a loaded cupboard

actually a wooden box

but painted

that is called a cupboard

and furniture

5
and placed in the kitchen

facing an identical piece of furniture

I believe that in the kitchen

there is a paradise

of wisdom

6
wisdom makes a nest
in fire and in salt

the water supply
is mythological

nutrition is
another physical state of dream

7
bread meat and vegetables
are needed for our survival

therefore we buy them
with every means

at times endangering
survival itself

8
I read a poem by
Alcman on cheese

I too will write a poem
on cheese

9
out of necessity
we nourish ourselves

necessity produces
the sweetest

fruits
nutrition love

10
a chewed fruit in the mouth

(mentioned by Valéry
in "The Graveyard by the Sea")

yellow pulp
acid rich
in vitamin C

rich in bubbles
of pure saliva

and not at all repulsive

11
"pure" is the adjective
for mouth

a mouth creates
the word, speech

("the true secretion of
the mollusc man." Francis Ponge)

12
the mouth is
an organ of love

and in addition
fashions speech

promotes nutrition
extracts and transmits taste

13
I love you

eleven years
I love you

six-and-a-half years ago
I made you my wife

we are man and woman
undivorceable

14
we live here
the two of us man and woman
undivorceable

we live here
the two of us man and woman
undivorceable

15
we have a bed
we have bedding

we have a kitchen
table of unpainted
pine wood

we have a footstool
we have a sleeping bag

16
our values guarantee
that

the object contains

itself

17
a necessary, clean utensil

even the material of the walls

a chair is a wonder machine

because we wanted and
engendered a girl

18
I am a farmer
of the utensil

I am sent
to pick up a clog

I launder I peel

19
an apple
in the south of the apartment

the space is divided
to prevent boredom

the frying pan has a handle
to prevent boredom

20
a needle endears
life

and a pin and a dial

the sexual organs
are the channels of fecundity

21
a radish, also, lies
there

(in a cardboard box
slightly damp)

and on the floor
ants and bread crumbs

22
on the table
a jumble of fruit

in contrast
on the floor

a dirty shirt

23
it's nice for flour
to be spilt

for all things, for example:
an egg

24
a wintry orange
gleams like
Lorelei

on the other hand
butter's severe

25
a sandal

Aeschylus called

servant
of the sole

26
I was told that the cunt's
full of honey

or

I was told that in the cunt
there's honey

27
on the page the word
"in" is printed

and the nouns
"cave"

"robes"

28
the nymph lives
alone

even in childbirth
although
in another version

Cyllene's
with her too

29
on the cupboard

glitters
a gilded lid

of an ointment jar

30
gold accrues
slowly

in a drawer

or in cloth
pockets

31
gold

is
a by-product

of the rhythm

□□□

47
you who prefer
parsley

but I
ground meal

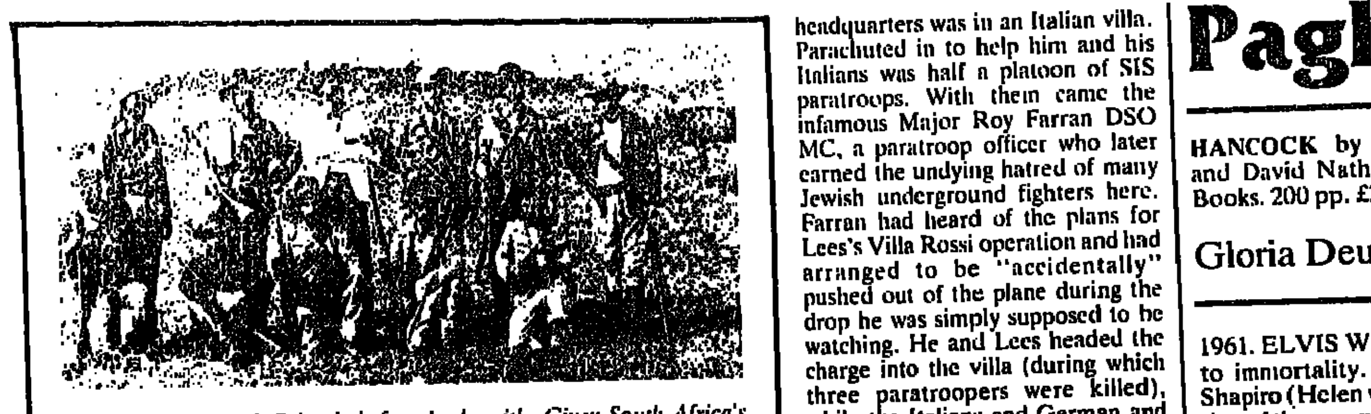
48
I befriended
a leek

I – a representative
of dough

Aharon Shabtai, one of the representative poets of his generation in Israel, was born in 1939. Domestic Poem *was published by Siman Kri'a in 1976.*

Among his other books: Kibbutz *(Kibbutz Hameuhad, 1973), and* Begin *(Keter, 1986). He has translated Sophocles and Euripides, also.*

This translation is taken from Harold Schimmel's "The New Poetry: Five Younger Israeli Poets." © The Institute for the Translation of Hebrew Literature, 66 Shlomo Hamelech Street, Tel Aviv. The photograph of Shabtai is by Eyal Yizhar.



Officers of the Irish Brigade before Ladysmith. Given South Africa's present isolation, it is ironic to note that Irish, German, Scandinavian, American, French, Dutch and Russian volunteers fought for the Afrikaners against "imperialism" and "tyranny" during the Boer War of 1899-1902. "To the Bitter End" by the late Emanoel Lee (Penguin, £7.95) is a collection of photographic images of the war – the first to be captured on film by amateurs – matched with historical documents to give a soldier's eye view of the fighting. A wealthy colony later rose from the ruins but the war had hardened Nationalist sentiments, setting them further "apart" from both the British and the Blacks. A.B.

Taste for killing

THE BLUE ARENA by Bob Spurdle. London, William Kimber. 249 pp. £11.95.

SPECIAL OPERATIONS EXECUTED by Michael Lees. London, William Kimber. 277 pp. £12.50.

Meir Ronnen

SOME MEN are made for war. It brings out the best in them... and the worst, for those who really enjoy it most are those who develop a taste for the excitement of killing. Both the World War Two memoirs contain admissions of enormous satisfaction at gunning down the enemy; and not always for just ideological, patriotic reasons.

Spurdle, a New Zealander who sneaked into the Royal Air Force after being turned down by his own countrymen for being too short, flew an incredible five operational tours of duty, when two were considered the maximum. He started off flying a Spitfire in 74 Squadron as wingman to the great ace of aces, "Sailor" Malan. He flew another tour with 94 and then crossed the Atlantic as a merchant ship fighter pilot with a catapult fighter. He then did a tour of fighting the Japanese in the Solomons before returning to Britain in 1944 to do another as commander of 80 squadron over the Channel. He was credited with eight kills, four probables and damaged 15 other aircraft. He shot up countless ground and sea targets in Europe and in the Far East. In 1944, he ended up flying by glider into Germany with the 6th Airborne as an air strike liaison officer; and got out in front of the 11th Armoured at the Elbe in his communications tank, adding to his decorations. Though he often got "the twitch," he thoroughly enjoyed it all. He was still a boy. With the war over and no more real excitement to be had, he never flew again.

What makes his book worthwhile buying is the fact that he is an extraordinarily vivid writer, making you feel what it is like to be pursued by a flight of Me109s, or how your face feels when you are trying to get out of a wingless aircraft that is diving straight into the drink. He also admits his satisfaction at witnessing the death in a victory roll crash of a public-school type who ragged and bullied him in schoolboy fashion in between sorties. His handling of detail within the context of larger events is excellent and he is altogether an excellent read. But he can also go overboard a bit, as when describing the jealousy of senior New Zealand home-based officers lacking combat experience and medals; or his ridiculous affirmation that the only American pilots who pressed home bombing attacks in the area of the Pacific where he served were those with sound Anglo-Saxon names. He claims he actually told an American air force general that the "Napolinskis and Finklebergers chicken out." Which makes one wonder which side he might have done better on, but then anti-Italian and anti-Jewish sentiments were widespread among all the Allied forces – except those who actually served with Italians and Jews.

MICHAEL LEES, a British paratroop officer who bluffed his way into Cairo in order to see some action and who did several tours of duty behind the German lines in Serbia and Italy, has nothing but the highest praise for the bravery of his non-Anglo-Saxon guerrillas in both countries, to whom he frequently owed his life. Lees was to train these men as saboteurs but frequently derailed trains and ambushed blackshirts himself. He singles out for special praise the young Italian girls who daily risked their necks to bring him intelligence reports.

Like Spurdle, Lees has a remarkable gift of description. He could not of course keep a diary, but this book, published now for the first time, was actually written as it stands just a few years after the war. He began his career with Mikhailovic's Serbian Cetniks, the main target of Tito's Croatian partisans. His account of life with them in the mountains is marvellous. When Cairo eventually decided to drop Mikhailovic, Lees expected the Cetniks to give the British officers as little quarter as they gave the Partisans and the Bulgars. But the Cetniks were angry with Churchill, not the British officers who had supplied and fought with them; and they conducted them out of their lives with the utmost courtesy.

Lees came out of Yugoslavia and Italy several times and got married to a British lady lieutenant in between. On one hair-raising occasion, he took a group through the Maritime Alps and fought his way through the German lines to the Allies in the South of France.

Lees's swan song was an operation to kill a German general whose area headquarters was in an Italian villa. Parachuted in to help him and his Italians was half a platoon of SIS paratroops. With them came the infamous Major Roy Farran DSO MC, a paratroop officer who later earned the undying hatred of many Jewish underground fighters here. Farran had heard of the plans for Lees's Villa Rossi operation and had arranged to be "accidentally" pushed out of the plane during the drop he was simply supposed to be watching. He and Lees headed the charge into the villa (during which three paratroopers were killed), while the Italians and German and Russian deserters in Lees's band dealt with the heavy German guard. Lees was badly wounded and being unable to fight his way upstairs, Farran got him out and burned the villa to the ground. Lees was hidden by courageous Italians and treated by Italian doctors, but had to be smuggled away under a load of manure and flown out in order to save his leg.

Lees had fought a remarkable war. A large and obviously remarkable man, his exploits are nicely balanced against the hundreds of keen and appreciative portraits he has drawn of the Italians, Yugoslavs, British, Australian, Dutch and even Austrian and Russian officers and men who fought with him, many of them escapees or deserters.

For those readers who are too young to have read *The Palestine Post*, as it was when I joined it, let me remind them that Roy Farran was widely believed to be the mastermind of the bombing of this newspaper in 1948, when several of its press workers were killed and others wounded. Farran was held responsible for the death of a 14-year-old Jewish boy suspected of helping the Etzel. His methods of interrogation allegedly included tying suspects to an iron bed and passing a blowtorch beneath them. Several attempts were made on his life and such was his notoriety that he was posted out of Palestine, perhaps to save his life. A few years later his brother was killed opening a parcel addressed to "Farran."

In 1985 the Italians invited all the survivors of the attack on the Villa Rossi to the town of Albinea to receive medals and participate in a street-naming ceremony in their honour. A group photo taken at the time shows Roy Farran, now white-haired, but as hale and hearty as ever. □

Impeccable judge

A HISTORY OF MODERN CRITICISM 1750-1950. Volume 5: English Criticism, 1900-1950 by Rene Wellek.

A HISTORY OF MODERN CRITICISM 1750-1950. Volume 6: American Criticism 1900-1950 by Rene Wellek. Yale University Press. 345 pp. $25.

Haim Chertok

WITH THESE volumes, René Wellek has nearly completed his magisterial survey of modern literary criticism. (Still to come is a final volume on 20th century criticism from the continent of Europe.) Each book has offered a summary analysis of the work of its period's most notable critics, an appraisal of their achievement and a fixing of their role in the broader literary movements around them.

The British section starts with the Symbolist School of Yeats, Symons, and Georg Moore, and academic critics like Quiller-Couch, then proceeds through Bloomsbury and on to figures like G. Wilson Knight, T.S. Eliot, I.A. Richards, and the *Scrutiny* crowd. It closes with William Empson. The American volume sets out with Mencken, Van Wyck Brooks, and the "New Humanists," and then ranges through the Marxists, Edmund Wilson, Trilling, Tate, Cleanth Brooks, R.P. Blackmuir, among others, and concludes with a discussion of the work of William Wimsatt.

Wellek's reading is immense, his taste impeccable, and his grasp of the essential authoritative. For example, he concluded his discussion of Ezra Pound by wondering whether we are to take most of his pronouncements all that seriously. "Many certainly are not to be... One must often agree with Yven Winiers, who calls Pounds 'a barbarian on the loose in a museum.' Often the pretence to scholarship turns out to be unfounded... The cocksureness on almost every topic is overwhelming but, one must admit, achieved what Pound wanted to achieve – a revolution in taste."

ON THE other hand, inevitably there arise areas where one may take issue with him. For example, Wellek begins his assessment of Lionel Trilling by concurring with Trilling's own dictum of the irrelevance of Jewishness to his criticism: "I do not think of myself as a Jewish writer... I should resent it if a critic of my work were to discover in it either faults or virtues which he called Jewish." Well, not to dwell on the Jewish quotient of Trilling's liberalism, it seems hard to deny that the author of *Of This Time, Of That Place and Other Stories* has always been all that uninterested in matters of identity which may be called "Jewish."

Wellek is confident and trustworthy in demonstrating relationships among the critics. He writes, for example, "[Cleanth] Brooks avoids confronting the fact that [I.A.] Richards is and remains a behaviourist [and]... on this point resembles William Empson, who also learned much from Richards but came to distruct his emotive theory..." And he can be wonderfully incisive and indeed, at times, curtly astringent: "In [Kenneth] Burke extremes meet easily. All distinctions fall. The laws of evidence have ceased to function. He moves in a self-created verbal universe where everything may mean everything else." With Robert Penn Warren, Wellek concludes on a note that is almost dismissive: "While Warren rightly rejects the biographical and psychological readings [of *Rime of the Ancient Mariner*] propounded by Kenneth Burke and others, his own interpretation is an early example of symbol-hunting and forcing which, for a time, became the bane of American criticism."

Of Edmund Wilson and T.S. Eliot, the two most influential critical figures of the first half of our century, Eliot emerges possessing a higher degree of coherence. As for Wilson, Wellek's praise verges upon demolition: "...there are definite limits to the reach of his mind. I am not thinking only of his obvious lack of technical skill in analyzing narrative modes or poetic structure. More disturbing is..."

Wellek's comprehensive, stimulating history of criticism is essential reading, indeed, second to none. □

Pagliacci

HANCOCK by Freddie Hancock and David Nathan. London, Ariel Books. 200 pp. £2.95.

Gloria Deutsch

1961. ELVIS WAS wiggling his way to immortality. In England, Helen Shapiro (Helen who?) was the sensation of the pop world and the Beatles were a supporting act on the same programme.

Girls backcombed their hair into huge beehives, the smooth lacquered exterior concealing the matted bird's nest within, the whole held in place with a packet or two of bobby pins. Boys greased back their hair, and Brylcream, like the population of the United Kingdom, had never had it so good. Tony Britton, the elderly Dr. Latimer of *Don't Wait Up*, was playing romantic leads, even Romeo on one occasion.

And Tony Hancock was emptying the streets of Britain with his half-hour TV show, in which his unique creation, Anthony Aloysius St. John Hancock of 23 Railway Cuttings, East Cheam, gave the world his own particular and hilarious brand of lunacy.

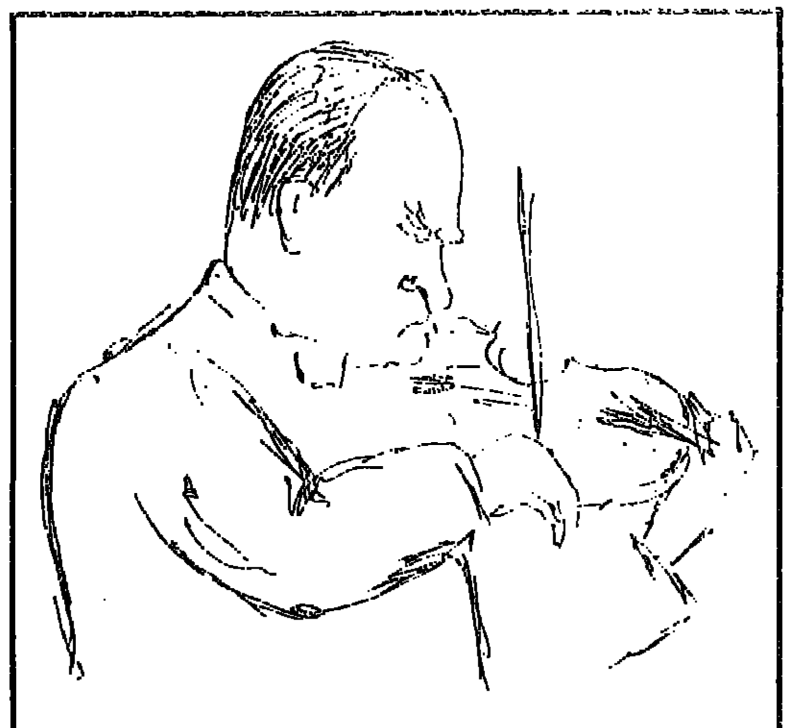
Scriptwriters Ray Galton and Alan Simpson surrounded this childish, obstinate, arrogant, smug, pompous, ignorant yet vulnerable character in the Homburg hat and astrakhan-collared coat with equally unattractive friends: Sid James, who hacked off the neighbour's drainpipes to sell for scrap; Bill Kerr, the bumbling Australian; Hattie Jacques as the susceptible Miss Pugh; and Kenneth Williams, who could make a simple "good evening" sound snide.

When the show transferred from radio to television, Anthony Aloysius left Railway Cuttings and moved into a bed-sit in Earl's Court. He changed to a trendier hat, and ruthlessly got rid of all his stooges, even Sid James, who remained his friend, although badly treated professionally.

IT'S TWENTY-FIVE years since Hancock gave us The Radio Ham and The Blood Donor, classics that are still quoted with a laugh whenever Brits of a certain age get together to talk about the old days.

But there is no laughter in this book. It's the Pagliacci story yet again, and culminates in Hancock's suicide in Australia in 1968. It tells of his hopeless alcoholism; of his first wife Cicely, daughter of a Harley Street surgeon, who also turned to the bottle to escape him; of his second wife, Freddie, a Jewish woman from Hampstead driven to attempt suicide at least five times by Hancock's cruelty, both verbal and physical; and of his slow descent into an alcoholic hell from which, finally, the only escape was death.

The story of this "tortured and tormented existence," as she calls it, is told by Freddie and the writer David Nathan. Some of the scripts from the funniest shows are quoted at length. However, deprived of that over-genteel, slightly husky voice slipping self-mockingly into controlled Cockney, and Hancock's brilliant timing, the reader has to draw on his own imagination and memory. Armed with these attributes, it's possible to relive the heights of comedy Hancock attained with his unlikeable creation, while acknowledging that there wasn't a lot that was likeable about the real Hancock. □



David Oistrakh, by Ross. "50 Shana: Hatizmoret Haphilharmonit Hayisraelit" (50 Years of the Israel Philharmonic Orchestra) is a collection of cartoons by the veteran Israeli artist who attended the orchestra's very first concert at the Tel Aviv exhibition grounds in 1936. Published by Steimatzky to mark the IPO's jubilee, the book includes drawings of Toscanini, Rubinstein, Stravinsky and many others.

To attending ears

THE COMPLETE OPERAS OF MOZART: A Critical Guide by Charles Osborne. London, Gollancz. 349 pp. No price stated.

ANTHOLOGY OF YIDDISH FOLKSONGS by Aharon Vinkovetzky, Abba Kovner, and Sinai Leichter. Volume Three. Jerusalem, Magnes Press. 264 pp. No price stated.

MIZRAH UMA'ARAV BEMUSIKA (East and West in Music) by Dalia Cohen. Jerusalem, Magnes Press, 384 pp. No price stated.

Jeffrey M. Green

HOW AND WHY does one write about music? Each of these books goes at it a different way, for a different audience and a different purpose. Charles Osborne's highly informative guide to Mozart's operas is meant to help the reader enjoy Mozart's music. Osborne follows the works chronologically, from the little-known early efforts through the masterpieces, giving us extensive background information about Mozart's life and career, the librettists' lives and careers, the plots of the operas and highlights of the music.

The information he presents could certainly be gleaned from more general reference books or biographies and studies of Mozart, but it is convenient to have it all in a single volume. This is a book meant to be consulted, not read through: In fifteen or twenty minutes one can equip one's mind and ear to take more in while listening to a performance.

This book is exactly what it claims to be, neither burdening the reader with too much depth nor insulting his intelligence with silly comments. Like two of Osborne's other works, *The Complete Operas of Verdi* and *The Complete Operas of Puccini*, it should be a useful addition to the opera lover's reference shelf. In my estimation, the only thing the book lacks is a critical discography for readers who might be dying to hear "Die Schuldigkeit des ersten Gebots" or "Lucio Silla," or don't know which performance of "Don Giovanni" to buy.

IN CONTRAST to Osborne's reference book, the Magnes Press anthology of Yiddish folksongs presents the songs themselves with no extraneous background information. This large, handsome, hardbound volume has introductions in Yiddish, Hebrew and English, and is illustrated with pen and ink drawings by Daniela Passal. Its sections are entitled: Multi-Lingual Songs, Songs of Poverty, Toil and Deprivation, and Jewish Soldiers' Songs. The melody and chords of the songs are presented with the words in Yiddish (in Hebrew and Roman characters), plus translations into Hebrew and English summaries.

This is one of a four-volume series containing 340 songs. The project is sponsored by a large and eminent public committee committed to preserving and transmitting one of the brightest aspects of Yiddish culture. Obviously, there is something extremely poignant about these volumes, consecrating the folklore of a murdered folk in hope to hear it revived. One can only be grateful to the editors and philanthropists who produced the work, and wait for its effects in performance by young musicians. As with the opera book, I would have appreciated a discography here too. Perhaps the next project should be a series of record albums with at least one authentic version of each of the songs. In the meanwhile, the reader will have to pick them out on the piano and sing the lyrics by himself.

THE THIRD book here is an academic study by a professor of musicology at the Hebrew University, a fascinating and ambitious study distilled from years of teaching courses on this subject. This work proposes a conceptual vocabulary for thinking about music of all kinds in every cultural context, and its significance goes well beyond the area of music itself. The scope and intelligence of this work are overwhelming, and place considerable demands on the reader, who must grasp about musical cultures from as far away as Bali and as close as the Greek Orthodox churches of Jerusalem. The rewards, however, are commensurate with the investment of effort. Professor Cohen's major thesis is that Western music, until the twentieth century, is essentially different from all other types of music, and her purpose is to explain how and why this is so. She writes with broadminded respect and appreciation of the music she discusses, be it a Palestinian Arab folksong or the chants of the Rig Veda. In other words, although she always contrasts Western music with non-Western music, she never forgets that non-Western music is not a single type of music but actually a number of highly developed and separate, though sometimes interconnected, musical traditions: Chinese music, Japanese music, Indian music, Tibetan music, and so on.

The challenge in dealing with such disparate material is to find and develop objective terms for describing it all. Therefore, the book first discusses *time* in music, both historical time (change and development in musical styles) and time within the individual musical work. In both cases, Western music is significantly different from Eastern music. The evolution in the West from Gregorian chants to the Rite of Spring is unparalleled in any other culture. Everywhere but in the West, music has remained largely static, and, in fact, non-Western cultures invest great effort in keeping the music static over time.

In addition to this difference in historical development, individual works of Western music also treat the time in which they are performed differently from works of non-Western music. Professor Cohen uses the term "directionality" for the sense of time within individual works of Western music. Directionality is so much a part of our (Western) perception of music that it is extremely hard to hear when it is missing. What Professor Cohen has in mind is the development from beginning to middle to end as in the common forms of Western music, such as harmonic progressions or the statement of a theme, its repetition, the introduction of a second theme and a return to the first theme, resolving the piece or movement – the tension created by moving away from a starting point and the release offered by returning to it when the piece is over. Non-Western music is not so concerned with beginnings, middles, and ends, but presents a musical experience more like a woven pattern which begins and ends where the cloth happens to be cut.

PART TWO of the book defines the parameters of music (pitch, rhythm, metre, etc.), many of which are objective and acoustical and can be measured and recorded by electronic instruments; and it discusses the way different types of music use these parameters. This discussion leads to the subject of musical complexity. Professor Cohen claims that Western music and Eastern music are complex in characteristically different ways. Non-Western music can often be very complex, but mainly in the short term. For example, African music displays extremely intricate polyrhythms, but the same rhythmical pattern tends to be repeated over and over again. Western music can also be complex in the short term – a phrase of a fugue, for example – but it is uniquely complex in the overall structure of a piece such as a symphony. Complexity is connected with directionality and with distinguishing musical styles, but in a short review one could not possibly follow Professor Cohen's explanations and demonstrations of these points.

Part Three is called "Music and the Surrounding World," and it deals with the cultural functions of music and expands the horizons of the book from music theory not only to ethnomusicology but also to ancient Chinese metaphysics and Hindu philosophy.

Part four treats musical instruments and notation. Like Western music, Western instruments have changed radically over the past centuries, whereas Eastern instruments retain their ancient forms. Professor Cohen discusses the reciprocal connection between musical styles and the instruments invented to perform in those styles, and provides a great deal of information about exotic instruments from many places. The discussion of notation also offers striking illustrations of notation systems, and discusses the purposes for which they were developed and the conceptions of music which they represent. Western notation is a unique invention, showing a highly developed theoretical awareness of each of the significant components of the music. Interestingly, it is very revealing to see what Western notation is not well-designed to indicate: such terms as tone quality and microtones – elements which play a significant role in non-Western music.

PART FIVE sums up the basic principles of the foregoing argument in terms of the concept of *separability*. Western music is separable from the context of ongoing life and framed in concert halls, on records or broadcasts like pictures in a museum. The composer and the performer are also usually separate people and see themselves as carrying out separate and distinct functions.

Also the elements of the music, rhythmic figures, tempos, keys, melodies, phrases, chords etc., are all autonomous and independent, giving Western music enormous freedom to develop, since each separate element may develop on its own. In non-Western music, by contrast, the components of the music are tightly bound up with each other, and the music itself is closely linked to ceremonial or other social occasions, making the entire structure highly resistant to change.

BY CONCLUDING with the concept of separability, professor Cohen touches upon one of the deepest and most central features of all of Western culture, not only Western music. As she herself states, her analytical method is typically Western, but her cultural perspective is not shackled to Western values. The entire book is imbued with the sense that here in Israel we live on a border between East and West, a border that runs through the souls of the people living here. The freedom of Western culture, its openness to novelty and interest in exoticism, opens us up to the beauties of non-Western cultures. Yet the separability of the elements of our culture, which can also be called fragmentation, disorientation, alienation and dissociation, makes us yearn for the integrated wholeness of the East, where ragas are connected with times of day and music breathes through the textures and rhythms of life. The cover photograph of Ravi Shankar playing the sitar with Yehudi Menuhin seated next to him in a lotus position, playing his violin, might thus be taken as programmatic. □

Key to a treasure

ILLUSTRATED DICTIONARY & CONCORDANCE OF THE BIBLE General Editor Geoffrey Wigoder. Editors: Shalom Paul, Old Testament; Benedict Viviano, New Testament; Ephraim Stern, Archeology. Macmillan – Jerusalem Publishing House. 1,070 pp. NIS 135.

David Geffen

FOR THOSE who love the Bible, for students who want short incisive articles on specific biblical topics, for the reference library and the home – this new volume is a must. Utilizing the fruits of recent biblical scholarship and information obtained through archeological exploration, the editors have produced a most up-to-date, comprehensive and highly readable work.

They have culled 3,500 names of biblical personalities, locales, plant and animal life. In addition, a number of entries are devoted to major concepts. Entries are accurately defined, making each identification both precise and informed.

A special feature of this volume is the 1,500 full-colour photographs and other illustrations, such as maps and chronological charts. Many biblical places and other entries come to life through the illustrations, which have been carefully selected and are extremely well reproduced.

The other major feature of this volume is that it is a concordance as well as a dictionary. Every biblical passage in the Old and New Testaments containing a reference to an entry appearing in this work is listed in the margin next to that entry. Especially long listings of biblical passages have been placed at the back of the book, so as not to break up the regular text.

Two entries are of special interest, those on animals and plants. The entry on animals covers pages 77-93, and includes an alphabetical listing of all biblical animals and insects, with appropriate definitions. In the margins and between the various listings are pictures of many of the animals described and every biblical reference to the 96 animals/insects may be found at the back of the book. The entry on plants, pp. 798-811, has a masterful illustration of the myriads of biblical flora and fauna. The plant life is so vividly depicted that it practically jumps off the pages.

Another helpful device is connected to the entries on each of the biblical books: after the description of the book's contents, there is an outline by chapter groupings of the major themes in each book.

A FEW major articles might be mentioned. "Creation and Cosmogony," pp. 249-251, provides important insights into this central topic. "Flood," pp. 357-360, marshals all the new evidence and compares the biblical flood story with the Mesopotamian one. The illustrated entry on Inscriptions, pp. 468-471, provides valuable insight into the written languages of the biblical era. "Jerusalem," pp. 519-530, comprises one of the best treatments of the ancient history of the city to be found in a dictionary encyclopedia, and even includes a picture of the newly discovered 7th-century amulet with the priestly blessing. The entry on "Peace" reinforces the essential role this concept has always played in Judaism and Christianity.

This is a volume to be savoured slowly. Its insight, authoritativeness and readability will make it a sought-after reference book. □

Jewish bookshelf

JUDAISM AND GLOBAL SURVIVAL. Richard H. Schwartz. New York, Vantage Press. 177 pp. $7.95.

TORA WITH LOVE: A guide for strengthening Tora values within the family by David Epstein and Susanne Stutman. Foreword by Elie Wiesel. New York, Prentice Hall Press. 224 pp. $14.95.

ONE MEZUZZA. A Jewish Counting Book by Carol Kitman and Ann Hurwitz. New York, Russel Books. 45 pp. $6.95.

YEARNING FOR THE HOLY LAND: Hassidic Tales of Israel by Yoel Rappel. New York, Adama Books. 176 pp. $11.95.

Reuven Ben-Dov

IF YOU CONSIDER Judaism as relating only to stone-throwing on Shabbat, burning of bus shelters and exclusive concern with ritual, then *Judaism and Global Survival* is an eye-opener. It might not be apparent from what we learnt as children and as adults that Judaism does have something to say about modern-day issues in the wider world.

This book presents a Jewish point of view on such subjects as involvement and protest, human rights and obligations, economic justice, peace, Israel and international relations. Each chapter opens with a detailed exposition of facts (referenced) relating to the subject, and then the author surveys Jewish sources to come up with a blueprint for action. The emphasis is not merely on a theoretical philosophical discussion of what Judaism says about a particular topic; it is an activist manifesto demanding that Jews stand up and work to change the attitudes and policies of society.

By no means is this book a totally objective treatise. It represents one man's cry to take up arms against the iniquities in the world, and is based on the author's interpretations of scientific facts and his personal selection of biblical and other sources. Some, therefore, will disagree with his dovish views on making peace with the Arabs, for example.

Richard Schwartz has a doctorate in civil engineering from Rutgers University, and is an associate professor of mathematics at the College of Staten Island. But he is also a modern-day Isaiah railing against the injustices of man to man, and demanding a Jewish response. He is horrified by the tremendous problems faced by the world – extensive poverty, threats to prime ecosystems, widespread hunger, nuclear weapons proliferation, the shortage of resources such as energy, and rapid population growth.

THE AUTHOR maintains that the application of Jewish values such as those related to pursuing justice, loving our fellow human being, seeking and pursuing peace, and in general imitating God is a necessary step in finding solutions to world problems. In his opinion, there has been a political shift to the right in the Jewish community – a shift from prophetic to chauvinistic values. He concludes that we must remember our mission to be a light unto the nations, a holy people, a kingdom of priests, descendants of prophets, champions of social justice, eternal protestors against a corrupt, unredeemed world and dissenters against unethical systems. We must work for radical changes that will lead to a society where there is an end to oppression, hunger, poverty and alienation.

Unique features of this book are the appendices, which include not only an excellent bibliography, but a list of 16 action ideas ("It is not study that is the chief thing, but action" – Talmud *Kiddushin* 40b). The author enjoins us to make a start and do whatever we can to change the world, quoting the *Ethics of the Fathers* (2:21) "You are not obligated to complete the task, but neither are you free to desist from it."

Amongst the action ideas he discusses are putting bumper stickers on cars; asking rabbis to give sermons showing how Judaism can be valuable in solving current problems; volunteering to speak to schools and writing to the newspapers.

This book is a breath of fresh air, or more correctly, a roaring wind. Crammed full of facts, figures and quotations from Jewish sources, it seeks to make global issues our everyday concern, over and above the mundane preoccupation with our pesonal lives.

"THIS BOOK represents the convergence of several important loves to which I now devote much of my life – my love of Judaism, my love and respect for children, their openness and willingness to learn; my belief that children and parents have powerful lessons they can share only if they are together on a regular basis; and my love of learning for the sake of learning." So writes Suzanne Stutman, psychotherapist and co-author with David Epstein, a trial lawyer, about *Tora with Love*, an instruction manual which helps parents teach their children Judaism at the Shabbat table.

But this is not the only goal of the book. The authors wish to utilize "Tora table talk" as a method of strengthening family relationships and teaching children how to solve problems, gain self-confidence and enjoy learning.

The Tora can be taught in three different ways: by going over the Pentateuch line by line; by studying the weekly portion or by selecting a theme. An hour could well be spent every week preparing for the 10-minute interaction at the family table. Different study techniques are described and illustrated with examples.

The story of Tzelofhad's daughters is taken as a text about which several "universal questions" may be asked. These are: What is the predicament; who is in the predicament; what is the relationship between the people; how is God involved; how is the predicament resolved; how does it illuminate our contemporary life; what ethical and moral principles are posed by the issue; does individual "free will" permit any other course of conduct, and how can you retell the story?

THE MOST exciting part of the book deals with the use of drama to teach rather than preach. Seventeen different types of game-playing are discussed. These include: the editorial (the family constitutes a newspaper editorial board which decides how to report an event such as Adam and Eve being expelled from the Garden of Eden); the courtroom game (bring to trial Aharon for his role in the building of the golden calf); intelligence-gathering (the mission of the spies to Canaan); crisis management (Joseph preparing for the famine); international diplomacy (envoys to the Edomites) and the media (a television panel interview with Pharaoh to explore his initial refusal to allow the Jews to leave Egypt, his eventual capitulation and his later change of mind).

Another game invokes the Gallup poll technique – asking the Israelites before the Exodus the following question: "Would you leave Egypt with Moses if you could expect to experience one or more of the following: no meat for 40 years; periods of intense thirst; dying in the desert after taking an aimless route through it for 40 years; intense periods of lack of confidence in the leadership, including the senior leader, who abandons you for weeks at a time; internal struggle that breaks out into physical conflict involving loss of life; warfare with foreign enemies and experience of awesome supernatural forces?

Here is a challenge for the average parent with little or no Jewish background (as well as for the more knowledgeable) to read the English commentaries and use imagination and creativity to bring alive the Tora for children of every age. I can testify that the discipline of this kind of learning has brought enormous rewards both in knowledge gained for ourselves, and for our children, who eagerly await this non-threatening weekly family activity. This is one of those books which can change lives.

ONE MEZUZZA is written for the parent who hasn't the time to prepare a series of photographs (or pictures) illustrating Jewish themes to teach the numbrs from one to 13 in English.

THE DAY-to-day problems of living inevitably cloud the metaphysical expectations and ecstasy of immigrants to Israel. It is then that they should be given *Yearning for The Holy Land*. The stories collected here will hearten them.

Rabbi Nachman of Bratslav, for instance, remarks that a person who remains in Eretz Israel, in spite of all the obstacles, is a true hero. A *hasid* notes that it is impossible to move to Eretz Israel without suffering, and that the most intense pain of all is due to those talebearers who malign the country.

A story about Rabbi Yaakov Shimshon of Sheplikva may be useful to emissaries from Israel in the Diaspora. He travelled to Israel, and decided to resettle his family here. On the way back, he observed in a mirror at an inn that the long and difficult journey had made him gaunt and pale.

He said to himself: "If I return this way after my stay in Eretz Yisrael, my friends will think that the country is unhealthy and I will thus inadvertently, Heaven forbid, be maligning it." What did he do? He stayed on at the inn and ate properly, till he recovered his health. When he got back, people thought he looked better than when he had set out, and realized what a good place Eretz Yisrael was. Ministry of Tourism officials, please note!

The author is a former director of the Department of Education and Culture for the Jewish Agency in North America. It is surely superior to the usual run-of-the-mill pamphlets in explaining the pull of the Land. I hope this rather expensive little book soon appears in paperback. □

CORRECTION

The reviews of *October Light*, *Happy as a Dead Cat*, *League of Liars* and *Ruthless People*, which appeared in last week's supplement, were written by [illegible]

Chickening out

THE FIFTH COLUMN

Matt Nesvisky

OUR STORY so far: In an effort to boost Israel's international popularity the way Crocodile Dundee *has done for Australia, Israel's Foreign Ministry plans a film featuring a dashing kibbutznik called Tarnigol Baitzim. But the ministry officials are baffled when the scenario presented by PR genius Itzik the Image-Macher includes the hero visiting New York and becoming a fast-food tycoon. Now read on:*

"TARNI-GOLDEN Middle East Fried Shnitzel-on-a-Stick?" gasped an incredulous ministry director-general. "With this our hero becomes a millionaire entrepreneur in New York? And that's going to help improve Israel's image?"

"Are you kidding?" said Itzik the Image-*Macher*. "What could Americans admire more? First of all, he gives the Yanks, who are insatiable for new sensations, something novel to chew on. In addition, Tarnigol embodies the classic American success story – the penniless immigrant who makes it big by the sweat of his brow."

"In one week?" asked the second director-general.

"Six hundred franchises?" asked the third director-general.

"Selling shnitzel-on-a-stick?" asked the fourth director-general.

"No bones about it," Itzik said proudly. "Except it's 1,200 outlets by now and no end in sight. Could I just get on with my scenario?"

The officials were doubtful, but nodded their assent.

"Right," said Itzik. "So we next see our boy in his executive suite at the Tarnigol Towers in New York. It's been a busy day. From his command post, he's just negotiated his shnitzel-on-a-stick as the official snack of the summer Olympics. Placido Domingo has signed to videotape a series of singing shnitzel commercials at La Scala, James Levine conducting. Tarni-Golden Tokyo Ltd. has just opened 900 shnitzel take-aways styled like Shinto temples to purvey stir-fried shnitzel-on-a-chopstick. The money, needless to say, is pouring in faster than you can say cock-a-doodle-doo.

"Success, however, is not without its trials. An insanely jealous Col. Sanders, for example, mobilizes his troops and launches a headlong takeover bid. But Tarnigol Baitzim didn't meet the Egyptians on the Bar-Lev Line back in '73 without learning a trick or two. In a brilliant flanking maneuver, Baitzim encircles the Kentucky Colonel's executives and cuts them off entirely from their lawyers. Then, before the UN can send in General Foods to separate the two warring factions, our hero pulls off an arbitrage gambit worthy of Ivan Boesky and greenmails Sanders into a surrender. Kentucky Fried Shnitzel is now a wholly-owned subsidiary of Tarni-Golden Enterprises.

"Great wealth, Tarnigol learns, also brings headaches. The corridors to his suite are crammed with petitioners. Moishik, a former driver with New York's Yoredco Cab Company and now Baitzim's office manager, carefully screens each applicant. Arnon Milchan, for example, is seeking nearly a billion for a scheme to tap Saudi Arabia's oil reserves and secretly syphon them underground to a waiting derrick off the coast of Ashdod. Menachem Golan begs for a hundred million to produce a musical film bio of George Eliot, starring Tsipi Shavit. The Lubavitcher Rebbe sends word he wouldn't mind a half-million to build a full-scale replica of Williamsburg near Bnei Brak.

"Tarnigol listens sympathetically to all these appeals. Being an Israeli, however, he's naturally prudent with each *pruta*, and of course he's disinclined toward personal aggrandizement or conspicuous consumption; after all, how many videos can he buy? Five, actually, but that's only because he's been told Israelis don't practise enough comparison shopping.

"So above all, he's determined to use his new-found wealth wisely and well. First off, he writes a cheque for a couple of million and bails out the United Kibbutz Movement. That's important for our film, because American audiences respect heroes who stay true to their roots. But to show he's grateful to the shnitzel-loving Americans who have made him so rich, Tarnigol also donates a few billion to rescue their near-bankrupt Social Security system."

"Wow," sighed an admiring Foreign Ministry chief. "This Tarnigol Baitzim is one fantastic *gevilde katchkel*!"

"Ain't it the truth," said Itzik modestly. "But a man with new wealth attracts enemies. A Beirut newspaper suddenly claims Baitzim's made a secret donation to the Contra rebels in Nicaragua consisting of no fewer than 100,000 servings of shnitzel-on-a-bayonet to go, complete with coleslaw and fries. President Reagan's Republicans are pleased, but the Democrats demand an investigation. They charge the Shnitzelgate scandal means unprecedent interference in America's foreign policy – and by an alien, no less, who probably doesn't even have a green card.

"Summoned to testify before the Senate committee, Tarnigol admits the contribution to the Contras, but reveals that Tarni-Gold Enterprises has also smuggled thousands of chicken dinners to the anti-Soviet rebels in Afghanistan. Thrown into turmoil by this revelations, the panel recesses in disarray.

"Outside the Senate, Tarnigol is surrounded by reporters, one of whom is played by Jane Fonda (remember her?)

" 'Remember me?' asks Fonda fondly.

"Naturally Tarnigol remembers her; how could he ever forget that night in the kibbutz dining hall? Ah, the kibbutz. Suddenly the collective's chickens are collectively calling to him. He longs to hear the song of the swamp, the thrum of his tractor. 'Time to go home,' he says stoically. 'They're bound to nail me on the green card rap. And besides, the kibbutz gave me only three weeks' leave.'

"She offers to go with him, 'I could convert,' Fonda whispers wistfully.

" 'Yeah, sure,' mutters Tarnigol. 'You and Shoshana Miller.'

"And shouldering his IDF sponge bag, Tarnigol Baitzim heads off alone into the Zionist sunset......"